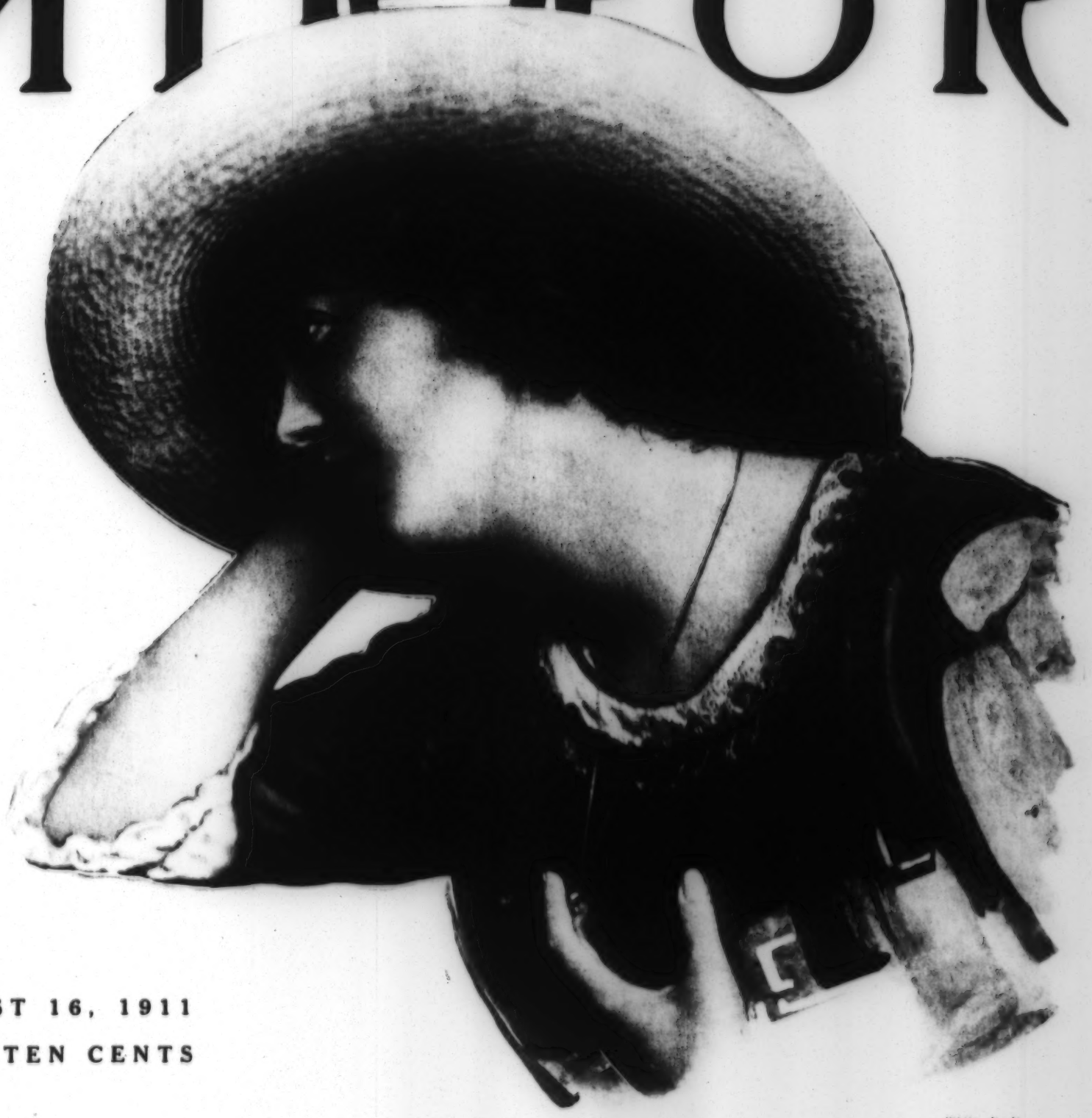
THE NEW YORK

DRAMATIC MIRROR



AUGUST 16, 1911

PRICE TEN CENTS

JOSEPHINE COHAN

Blanche Ring's Holiday Thoughts of Melody

JOHN CORT
AT OLYMPIA WASH

MR AND MRS FISKE O'HARA HOME AT

FISHING IN LAKE KILLARNEY NEAR THEIR SUMMER NEW CANAAN CONN.

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A Disappearing Art.

THERE IS NO SUGGESTION that modern conditions in the theatre in France, Germany, and other continental countries have affected the oral art of the theatre as that art has been affected in the English-speaking countries.

Perhaps in France and Germany, for instance, the modern spirit is not as pronounced as it is on the English-speaking stage, though there is indeed modernity in the theatres of continental countries. It is offset, however, in those countries by system and training that relate to a more formal condition of affairs; and until method gives way before a growing habit of superficiality, theatregoers in those countries—fortunate in this respect—may understand all that is projected from the stage.

It may have been thought that theatregoers in this country were particularly unfortunate in being subject to incoherence and generally bad elocution in the theatre, but the testimony of a prominent American manager, just returned from London, is to the effect that the English stage also suffers from this defect, which is leading to very serious results.

The actors of the older school have often been held up by modern writers as exponents of an artificial method because some of them were believers in and practicers of a resounding "elocution." This term elocution has suffered for many oral sins. Elocution in fact really means nothing less than proper and effective diction, and no more than that. One of the greater gifts of EDWIN FORREST was a voice of marvelous range, power, and timbre. Even his tragic whispers could be heard in any part of a theatre. And some of his enemies—they were outnumbered by his friends and appreciators, who were as good judges of dramatic art as his detractors—called him a ranter, but he swayed great audiences, who always knew to the last word the significance of the lines he uttered. Elocution in its best form was employed by him, as it was employed by EDWIN BOOTH and all other great actors, and as it is used to-day infrequently by actors who have inherited this habit of their great predecessors, or acquired it by study and practice, realizing its essential value to the player.

One does not hear the pregnant and resonant lines of SHAKESPEARE often nowadays as they should be read, or, for that matter, any dignified or classic verse-drama in all its intended beauty. And one now realizes the satisfying quality of correct reading, as a rule, in a modern play, only when some old actor who has a minor role reveals it to his own credit and to the shame of his "modern" associates.

It is as true as it is regrettable that the art of reading is fast disappearing from the English-speaking theatre. The fact that most plays produced now are modern in topic and manner does not mean that mere colloquialism with a tendency to indistinctness in the style of reading is to be desired. It is true that in a modern play actors should speak in accordance with their dramatic environment, but this does not mean a confused oral utterance or a taking of meanings for granted. The modern author has tonal purposes in his writing as the old author had; and it is as essential that his verbal meanings should be brought out in full. Words in plays are as significant to-day as they ever were, and relate as closely to the situations developed. And many a play produced to-day fails as clearly because the actors do not fully develop its oral elements as for any other reason.

The rage for character types has gone to such an extreme that often an actor may seem to be the person designed by the author as far as mere appearance goes, yet be wholly unable to voice the character properly. And minor parts frequently become practically purposeless because those who assume to impersonate them fail to convey their lines so that an audience may realize the characters. Producers and stage managers have many other problems to solve, but this single requirement of intelligent and intelligible reading is perhaps their greatest problem. So much depends upon this, in fact, that something should be done to correct present shortcomings. It is a matter that affects the whole integrity of the theatre at a time when every art of the stage should have full realization.

A Repertory Experiment.

EVEN PURELY COMMERCIAL managers may stand astonished at the failure of the London repertory theatre at the Haymarket, in view of the runs of several of the plays produced by its director, HERBERT TRENCH. During two seasons of trial eight plays were produced. Of these four were successful, one having more than 300 performances to its credit, another passing the 200 mark, a third almost touching 200, and the fourth enjoying 100 representations. The loss on the two seasons is announced to be $115,000.

The average commercial manager, no doubt, would feel safe with an equal division in number of failures and successes. And he would manage to regard the future with hope if of eight plays produced four should total 600 performances, with "road" possibilities for the successful plays. Be it known that at least one of the plays produced at the Haymarket—The Blue Bird—"has been booked afresh for a thirteen months' tour," and so it will be seen that this repertory theatre was not superior to taking advantage of a play's prosperity.

The Haymarket enterprise was financed by Lord HOWARD DE WALDEN, who recently gave £30,000 to establish a repertory theatre in Glasgow. In the loss of $115,000 at the Haymarket there is not to be read signs of success in Glasgow, unless the management there has good judgment and good fortune. Still, the reasons alleged by Mr. TRENCH for the London failure would not altogether hold good, perhaps, in the Scotch town. He says the main difficulty in London has been expense in advertising, in cartage of scenery to remote storehouses, and in a double shift of actors. And yet there must remain a curiosity as to why the theatre should have lost so much money with so notable a percentage of successful plays.

A Russian Innovation.

THE springs of action of official Russia are hidden to most persons outside of that empire, but on the face of the matter the Narodny Dom, or People's Palace, flourishing in St. Petersburg and duplicated in other Russian cities, is a good thing.

This institution, originating in the head of Count WITTE and promoted by the Czar, affords first-class opera and modern plays of note to the common people at the astonishing price of five cents a head. As GORKY'S dramas are included in its repertory, it is plain that the Russian Government drops politics in its desire to amuse the common people, although the chief reason given for this enterprise is an attempt to divorce the average Russian of low estate from the seductive appeal of vodka, that fiery tipple which in hours not sought to be filled with drama is the bane of the class to whom this popular theatre is meant to appeal.

Times have changed in Russia, as this new theatre would indicate. No less an authority than MACKENZIE, in *The Nineteenth Century*, declared that "the consumption of vodka, the great intoxicant of the peasant, is deliberately promoted by officials, civil and ecclesiastical," in Russia, this having been written in 1880. The newer policy of the authorities as to this theatre seems to square with assertions of a desired betterment of the public in that country, which in its higher theatrical circles is at least abreast of the artistic world. When the masses of Russia are bidden to the play, however, on terms within their possibilities, and drama of the modern spirit is presented to them, other wonders—possibly not dreamed of by the CZAR or WITTE—may be looked for. The theatre is a great civilizer and equalizer, as well as the natural resort of a dramatic humanity.

THE USHER

THE midsummer number of *The Mask*, issued from Florence, Italy, is rather more torrid than usual in its dissent from things as they are, and equally fervid in exclaiming for things as they ought to be. Both sides of the Atlantic are now strewn with the wreckage of prominent reputations. Among the dead are Sir Herbert Tree, Brander Matthews, and William A. Brady.

The crime for which Sir Herbert Tree has been dynamited consists of "performing a shopkeeper," instead of like an artist. Professor Matthews has drawn the lightning by his declaration that great plays are written to please the public. The electric signs with which Mr. Brady has adorned the front of the Playhouse furnish the occasion for a general diatribe on the American system of advertising.

A vindication of Sir Herbert would sound rather irrelevant in New York, and possibly rather unnecessary in London. An eminent authority once referred to the English as a nation of shopkeepers, so Sir Herbert may have some method in what *The Mask* considers his madness. Whatever comparison may be made between the ideals of Madame Eleanora Duse and those of Sir Herbert Tree, their actual contributions to English drama and to the pleasure of the ordinary English patron of drama do not leave the English manager in a position to take dust from Madame Duse.

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The Mask objects, with some reason, to estimating the literary value of a drama by receipts at the box office. In other words, *The Mask* distinctly separates literary qualities from money-making qualities, and denies to the rank and file of theatregoers the ability to distinguish literature from rubbish. As a rule, patrons choose plays for their dramatic qualities and for the histrionic ability of the actors, with precious little care for the dicta of literature. Whether a play written for stage production can lay any claim to literary greatness if it fails in its primary appeal as a bit of stage craft is an academic question that may be discussed *ad infinitum* without either profit or finality. *The Mask* would evidently argue the matter affirmatively, and is certainly entitled to an opinion.

To prove that estimable plays may not always obtain a hearing, Allen Carric cites an incident from his career. He played Cassio, in Othello, to a house containing exactly eighteen shillings. It is fortunate that Mr. Shakespeare does not have to rely on this production for a final appraisal of his values.

Why should Mr. Carric assume that Professor Matthews's hesitancy to claim superiority in American playwrights over English playwrights is due to cowardice? Courtesy, modesty, or fear of inflating local heads—any one of these furnishes an equally plausible and a more polite explanation.

In considering Mr. Carric's impatient fling at commercialism, one may soberly recall that no author resorts to posing as a superior being who is incomprehensible to the populace, until after he has failed to interest that populace.

Apropos of disproportionate electric signs on the Playhouse, John Semar propounds the novel theory that concealment is true advertisement, while display is disillusion. Indisputable as this axiom may sound, it remains true that when it comes to spending money, most of us want to know what we are buying with it. The purchaser who proceeds on the grab-bag method may exhibit most courageous sporting spirit, but it is accompanied by suicidal judgment.

Much more that entertains, while it does not compel assent, is included in this number of *The Mask*, as well as some quotations from Walt Whitman and several dreary wood cuts. The aim of the number apparently is to stir the Summer air with a little discussion, and that commendable effort has doubtless been crowned with success.

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A dispatch from Paris says that the Council at Avignon, which prides itself as the Athens of the South, has leased the ancient Palace of the Popes as a Summer theatre for ten years at an annual rental of $300.

The concessionaire has the use of the garden, the magnificent court, and several halls.

The palace only recently was rescued from use as a barracks, and "it is hoped the Fine Arts Ministry will prohibit its use as a theatre," says the dispatch.

There seems to have been no protest against use of the old palace as a barracks, and why should it be considered as objectionable to use it as a theatre?

And yet from its ancient glory to an amusement place at an annual rental of $300 is something like a descent in dignity.

♠

Concerning William Seymour's correction of a misstatement in Robert McWade's interview, Mr. McWade says: "I am glad to have Mr. Seymour correct me on the length of Joseph Jefferson's run in Rip Van Winkle in New York city, for it was far from my intention to detract from Jefferson's honors. At the time when Jefferson was playing at the Olympic I was touring the South in my opening season of Rip Van Winkle, and consequently did not know of the extent of that engagement."

♠

Don appears to have come to life, if newspaper dispatches are to be relied upon. He is the hero of Rudolf Besier's charming comedy, which was produced at the New Theatre in its first season. Through humane motives, he attempted to rescue a brow-beaten wife from her husband on the eve of his own marriage, and thereby brought much discomfort upon his head.

William Mailly now calls the attention of The Usher to a similar incident from real life in Leesburg, Idaho, where the Italian mine is situated. Milton H. Phillips, the manager, was just starting for Columbus, Neb., to be married, when the wife of Chell Zerkill, a miner, appealed to him to protect her from the brutality of her husband. The Quixotic manager took the young woman to Salt Lake City, and on his return was arrested at Pocatello. Public sympathy seems to support Mr. Phillips.

Thus one sees in actual life an almost actual parallel of conditions that, pictured so recently in a play, may by some persons have been thought to be really improbable.

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"A discussion has now been running in the columns of *The Sun* from a month to six weeks past about certain alleged property gloves of William Shakespeare's, said to have been given to Garrick by the grandfather of Mrs. Siddons," writes Allen Ward. "I inclose two recent letters and would be glad if THE MIRROR would tell us something about them."

Truly, there is nothing to tell beyond the speculation, conjecture, guess, surmise, supposition, and hypothesis which are interlaid with the belief, faith, credence, and conviction displayed by one set of writers and the skepticism, derision, and chaffing of the opposing writers to whom *The Sun* has kindly opened its columns.

There may be extant gloves worn by Shakespeare, pewter pots from which he quaffed the tipple of his time, and other articles associated with him or his family. And it is interesting to let imagination play pro and con upon the general subject.

The authentic relics of Shakespeare, however, are his works, and there is enough in them to fill any mind and awaken any fancy—of course, excluding the various aberrations that assemble in a strikingly homogenous lunacy under the name of Bacon.

FORBES-ROBERTSON PREPARED FOR A DAY ON THE LINKS

BLANCHE RING

A HALE AND HEARTY STAR

White, N. Y.

BLANCHE RING

THE heat that drips over New York on a showery Summer day has no terrors for the holiday inhabitants of Mamaroneck, an hour away on the Sound. Of course, mention of the weather constitutes a breach of etiquette in ordinary circumstances, but somehow the vagaries of the metropolitan climate seem to rise to the plane of an exception. In Mamaroneck, however, they fade into a reminiscence at the brick station.

An indefatigable automobile plies between that point and the main show at a breack-neck speed, and it always carries two or more passengers in its capacious embrace, for the establishment over which Blanche Ring presides is as attractive as Barnum and Bailey's. On this particular day the circus had two Rings, for Frances, who is familiar to theatregoers as the stenographer who married Get-Rich-Quick Wallingford, was visiting her sister.

"This is what you call a quiet day in the country," said Miss Ring, as she rocked violently backward and forward. "Wallace Eddinger and Douglas Fairbanks left just a little while ago, so the party is somewhat reduced. You probably saw or heard the rest of them out on the front veranda when you came through." Miss Ring had chosen for the purposes of the interview the rear porch, which was screened in for the convenience of residents and the inconvenience of bloodthirsty mosquitoes. Through the house came the cheerful sound of chatter and laughter from the company assembled in another similar cage. "There is Benjamin Hapwood Burt, who is writing the lyrics for my new play, The Wall Street Girl, and William Lorraine, who wrote Peggy from Paris, and Harry Conor, the comedian, and Thomas Meigham, the actor, further distinguished as my sister's husband. Walter Moore is coming down on the next train to draw my picture. You might almost mistake the place for Mrs. Fernandes's booking office. Occasionally Mr. McKay goes back to New York for a rest in the Knickerbocker Café."

Miss Ring pointed to her husband, who had seated himself on the opposite side of the wicker table with anything but a careworn expression on his face.

"It's really a model life we lead, for I'm a great housekeeper—when I get the chance. Breakfast at nine, then a swim." Miss Ring looked out through the heavy foliage of surrounding trees to the glimpse of the Sound. "Then a little tennis or coon-can, or roulette, or checkers." She nodded towards the wheel and the board on the table. "The house is filled with gamblers, who don't scruple to let me talk a blue streak while they take my cash. 'Tain't tainted either, because I've earned it by the sweat of my brow."

For one who has toiled so laboriously, Miss Ring shows astonishingly few traces of the effort. The reason for this, she unwittingly explained. "The work is great. And you see there are two of us in the boat, pulling in the same direction."

"Most of the time," suggested Mr. McKay reflectively.

Miss Ring ignored the interruption.

"We traveled twenty thousand miles this last season, and played in all but two States in the Union, from Portland, Maine, to Portland, Oregon. I bathed in both oceans, the gulf, and the lakes. The thing that surprised me most was the absence of cowboys and Indians—even in Texas. I expected to see them in herds, but they dress as if they lived on Broadway, and are so tame they eat from your hand."

"Wherever we went we found United Cigar Stores, brass beds, taxis, and patent medicines," interpolated Mr. McKay. "We are a civilised nation by those same signs." Mr McKay evidently believes in signs.

"At Medford, Ore.," continued Miss Ring, as she squirmed uneasily about in the chair, "we were met by eighteen taxis." Miss Ring has a mind for statistics. She could probably have told the number of Medford's population, and the price of its Carnegie Library. Being a *bona fide* town, it must have such an institution. "Oh, it's a fine country to travel in. You can get plenty of travel without running off the edge anywhere. John S. Toole, the Englishman, used to say that the United States is all right except that it needs drawing together.

"I had just as soon cover ten thousand miles a season, and I am going to start out again in The Wall Street Girl on Oct. 1, opening at Wilkes-Barre. The new play is by Margaret Mayo and Edgar Selwyn, with music by Karl Hoschna, and lyrics by Otto Hauerbach and Benjamin Hapwood Burt. Everything is all done, except the Blanche Ring song. That is like Hamlet without Hamlet, isn't it?

"Well, I don't know yet who is going to write it, and I don't know exactly what sort of a song it is going to be, but, whatever it is, it must have a knock-out swing to it." Miss Ring brandished her clenched fist on high, as if she were leading the cheering squad at a 'varsity game. "You know it's got to be pretty strong to follow a success like 'Yip-i-addy.' Yet it doesn't have to be exactly like 'Yip-i-addy,' for see all the others I've had: 'In the Good Old Summer Time,' 'Irish Molly,' 'Bedelia,' 'Rings on My Fingers,' 'I've Waited, Honey,' 'I'd Leave My Happy Home for You,' and even 'Norah Malone.' Although I used to get fifteen or sixteen encores on 'Norah Malone,' I wouldn't call it such a great success as the others, because the audience could never remember it. The phrasing was too varied to be carried away.

"The music to a popular song should repeat phrases over and over, so they can't get away from you. But any old phrase won't do. You've got to have a catchy one that fits the words." She illustrated what she meant by humming the chorus of "The Old Apple Tree."

"Then the lyric ought to present a picture to you. It should be something you can see, like 'Down Went Maginty to the Bottom of the Sea.' Mr. Burt and I have been looking through stacks and stacks of music that used to be popular to find a suggestion for the new hit, but we haven't found it yet. We must have some little catch."

Here is a hint to aspiring song writers, and a very sensible one it seems. Study the masters. Every great artist, whatever his medium of expression, has been as much indebted to his eminent predecessors as his eminent successors have been indebted to him. Then there is every reason to recommend an observation of the class to which one desires to add splendor. A student of "Annie Rooney" and "Champagne Charlie" would hardly write sonatas; nor does the ability to distinguish the Dead March of "Saul" from the Pastoral Symphony imply the ability to compose a song for Blanche Ring.

"Another thing I've found out is that you don't have to wait for a New York verdict any more before touring. All the cities, like Chicago, Cleveland, St. Louis, and the rest, make up their own minds about things. Anybody with a star reputation need not be afraid to carry a good show on the road, whether he has played in New York or not.

"Still, it's terribly nice," admitted Miss Ring, "to make a hit in New York. Somehow, every actor feels as if New York is his own town, because most of his friends are there. Of course, Boston is my native city. The Yankee Girl didn't do all I wanted it to do up there, although the papers were all most cordial. It was the week before Christmas, to be sure, but I'd like to be able to walk into Boston and say, 'What difference if it is the week before Christmas? Look who I am!'" Miss Ring laughed heartily at the idea, as she tilted back in the chair with her hands behind her head. When Miss Ring laughs, she laughs. There is no possibility of mistaking her mirth.

"One of my pet ambitions is to build a theatre in Boston and to name it for myself. You know that my grandfather owned the Athenaeum. Another thing I've wanted very, very much to do is to be in a play with my sisters, Frances and Julie, and with my brother, Cyril. But the managers won't let us." Miss Ring is loyal to her kin, and to her family traditions, for all of these words were in her sincerest manner. If circumstances ever permit the realization of her ideals, Boston may yet live to see its own Royal Family.

"I believe I've played opposite more stars and leading men than any other woman on the musical comedy stage," said Miss Ring, as she took a glass of sarsaparilla from the hand of her attendant husband.

"And they still speak," interpolated Mr. McKay gravely. Miss Ring as seriously corroborated.

"There was Peter Daly, first and foremost," she said, checking Mr. Daly off on her thumb. "I always count him first, because I owe him most. Then come Joe Weber, Lew Fields, Frank Daniels, James Powers, Jefferson d'Angelis, Charles J. Ross, John Slavin, Harry Guilfoil, Alexander Clark, Harry Kelly, George Beban, and—well, I don't recall any more of them at this minute. All of those in eight years. The only ones I haven't played with, and that I want to play with, are Eddie Foy, Sam Bernard, and Willliam Collier. Mr. Foy is one of my near neighbors, and we see him frequently.

"We have a regular colony out here," she continued. "Every Summer brings Eddie Foy, Virginia Harned, Mr. and Mrs. Fairbanks, Frank Daniels, Mrs. Leslie Carter, James O'Neil, Leo Ditrichstein, and Henry Miller out in this direction. Quite a milky way."

"Or a milk route," supplemented Mr. McKay from a retired corner.

(*Continued on page 6.*)

THE MATINEE GIRL

JOHN HYAMS and Leila McIntyre opened the juvenile season with a juvenile play. Welcomely juvenile, for I saw tired business men's faces relax while Leila McIntyre sang "Dr. Tinkle Tinker," and visages made acid by the years sweeten at sight of the pigeon and the girls playing the romping games we used to play—don't ask me how many years ago. "Dear Little Games of Guessing" was splendidly rehearsed. The curtain that has hung between us and our childhood was brushed aside in that song as revealingly as it was by the wizard hand of Barrie in Peter Pan. There is a quarter section of the play, the last, which is a direct answer to the song petition, "Make me a child again just for to-night."

John Hyams is a good example of the effectiveness of quietude. Actors who want to unlearn how to rant might go to The Girl of My Dreams to note how a low spoken speech uttered in clubman or house-broken man manner can "get over." Miss McIntyre's emphasis of the demureness of the Quaker maid was delicious. She showed us how Mabel Gilman didn't play a sister role in a Casino production. Miss Gilman was handicapped by her coloring. I don't know that all Quaker maids are blondes, but we expect them to be. The two stars, admirable as they are in many respects, are too intimate with their audiences. Mr. Hyams's eye rolled were lifted galleryward oftener than the orchestra liked, and Miss McIntyre is forming the same habit. Hope they will reform in this direction. Ray L. Royce was the sort of Friend who greets one among the antique furnishings in one of the red brick houses with white trimmings in the oldest portions of Philadelphia. I don't know Alice Hills, but I should like to have frequent footlight meetings with her. She has a sense of humor, and the ability to produce droll effects, two possessions that are by no means Siamese twins. Percival Aylmar is an actor more robust than his name, and Harold Forbes has a smile that would banish any one's melancholy half hour.

Frank Pixley, librettist of Woodland, which was a musical comedy forerunner of Chantecler, The Prince of Pilsen, and King Dodo, has returned from a journey of fifty-two thousand miles and twenty-nine countries in search of health. In San Francisco he makes assertion that he has found it, and has completed three-fourths of a musical comedy, with Gustav Luders, which will be produced in New York next Spring. "You see few of the best representatives of any country in traveling over the world," is his judicial sentence on his fellow globe trotters.

May Irwin possesses new honors, responsibilities, and dignity. She is a mother-in-law. Her son, Walter Campbell Irwin, he who is so addicted to life out-of-doors, and who from living twelve months of the year at Irwin Island has acquired a complexion so bronzed that they know him as May Irwin's Indian son, has taken unto himself a bride. He has wedded Miss Johnston, of Detroit, and, after a honeymoon visit to his famous mother, he will reside at the Saragossa Apartments in that city. Harry, suave and handsome son of the house of Irwin, remains, or rather he lingers, for he is engaged. Like his brother, his life alliance takes place outside the profession.

The tragic manner of Jameson Lee Finney's taking off started a wave of reminiscence laving the burning shores of the Rialto. Mr. Finney, it was agreed, was one of the most gifted of the younger actors of the American stage. The portrayal of the character of the young degenerate in The Deep Purple was a masterpiece of that class of acting. Members of the companies in which he had played dubbed him "a lovable, spoiled boy." He hated study, and it was a commonplace in the company that "Jamie Finney won't know his lines, as usual, but he'll get through all right—as usual."

The reciprocal devotion of himself and his quaintly charming mother was as well known as Jamie's disinclination to trouble about mere lines. When after an invalidism of several years she died last Winter, those who knew his habit of sleeping all day said: "Poor Jamie. How he'll miss her! Who'll get him off to the theatre now?" The cables published a list

CHRISTIE MACDONALD AT HER SUMMER HOME ON BASS-WOOD ISLAND

of persons who "were dressing for dinner when the fire alarm sounded, and who made their escape." Mr. Finney was sleeping; and when he awoke escape had been cut off.

"Alackaday," writes Clara Morris, in her new learned, but most welcome scrawl, guided by her recently restored, but uncertain vision, "we should write 'brief as wedded love' instead of 'brief as woman's love.'"

Maggie Holloway Fisher dispenses English brewed tea and radiates English charm no longer at Westerleigh, Staten Island, but at 257 West Ninety-second Street. Her hospitable veranda, where for many a lingering Thespian the dust clouds of city vision were swept away, will be missed by the friends who forsook the pavements for the green grass of the island. And at the Actors' Home they will miss the regular visits of their Westerleigh neighbor.

Correspondent sends me a would-be conundrum. What stars had the most delightful Summer vacations? Stupid question. Brides Margaret Anglin and Christie MacDonald, of course.

"Summer wouldn't be Summer without the Thousand Islands," asserts Miss Christie MacDonald, with the constancy of her ancestral Scotch. Therefore she stood not at all on the order of her departure from the dock, but hastened as fast as a taxicab could take her from the transatlantic steamer to the Grand Central Station to take train to the island dotted St. Lawrence. Miss MacDonald has spent her resting months in a bungalow on one of the islands for six years, her mother, sister, and Prow being her companions. Prow is a musical, marvelous Persian, whom her mistress named for his marked individuality. Ordinary cats express their emotions with a long drawn "Meow." But the dainty doll of musical comedy, bending her pink ear to catch his curious intonation, discovered that her pet says, not "Meow," but "Prow." Prow she straightaway christened him.

Ida Haverly writes that Mr. Sol Bloom, having taken the initiative, is receiving subscriptions to the fund for erecting a headstone over the grave of the late Mrs. Jack Haverly, whose remains repose in a cemetery in Philadelphia.

In San Francisco, where he's been doing a superb Shylock, Theodore Roberts is acquiring also a reputation as an amateur chef at Bohemian chafing dish parties.

"He's a good actor, I grant you," said one of his Pacific Coast admirers, "but you ought to see him broil a beefsteak."

Helen Ryerson, the handsome successor of Margaret Bloodgood in The Concert, is resting on that brown, sandy tongue of land, Normandie-by-the-Sea, where last Summer the then happily unbroken family of David Belasco and Mr. and Mrs. Benjamin Roeder and Mr. and Mrs. David Warfield formed a pleasant midsummer colony.

Whatever the judgment, solemnly delivered, as to her play, there is no doubt that Henrietta Crosman is The Real Thing. Miss Crosman is an exquisite jewel of comedy too often seen in inferior setting.

Eleanor Moretti returned to New York the other day from an interrupted tour of Europe to begin rehearsals with As a Man Thinks, she having succeeded Miss Gardner as Amelia Gardner in the role of the millionaire doctor's wife.

Rumor has it that Miss Moretti, who sailed late in June for the Riviera, had just settled herself comfortably at a table at the Casino at Monte Carlo when there came a rude telegram telling her to take the next steamer for rehearsals. But rumor is an impertinent jade with a pointedly personal tongue, oft unveracious.

Muriel Tannehill, aged sixteen, and of a long actorial line, astounded the accustomed Charles Dillingham by this argument:

"I don't want to go on the stage. I want some time to be married and have a husband and home and children."

"Can't you have them if you go on the stage?"

"Oh, yes, I can have them, but probably I can't keep them. Sometimes I've seen an actress come into a company and at first talk a good deal about her husband and home and children. Then an actor carries her satchel all season, and when she comes back to the company she hasn't any home nor husband nor children."

THE MATINEE GIRL.

BLANCHE RING

(*Continued from page 5.*)

"The only roof you can see," continued Miss Ring, pointing across the green wetness of the lawn, with its round beds of red geraniums, "is the garage, where the automobile and the cook reside. They are good neighbors, also." The rest of the world was well screened by the heavily leaved boughs of innumerable trees.

"It's very hard for me," said Miss Ring, reverting to the subject most on her mind, "to be different in a new play, because I always play myself. If I tried to do anything else, the public would throw the chairs at me."

"They won't let you put on a masque and side whiskers, will they?" Mr. McKay threw in a remark.

"Anyway, a person is foolish that doesn't do what the public wants to see. Except that I want to do good things, I don't care much what they are. I haven't any desire to play Lady Macbeth, because nobody wants to watch me." And, after all, such an impersonation might be well worth watching. "My only Shakespearean engagement was when I understudied Lady Capulet with Zeffie Tilbury, down in Maine. I was sixteen years old at the time. Now I don't even want to sing grand opera. My only desire is to please my public, because they help me a lot—especially in the Summer months."

"Please don't forget to mention the handsome satin gown in which Miss Ring was attired," said Mr. McKay, seeing that the séance was drawing to a close.

"You'll do nothing of the kind," said Mr. Ring in alarm. "It's a Norfolk jacket, a black belt, and a white skirt."

"Costing probably," continued her husband.

"Ten dollars," she interrupted.

"Then, glancing to the right, we see the well-stocked vegetable garden. Each day, however, Miss Ring buys perfectly good groceries from the stores down town," explained Mr. McKay.

"Don't forget the hens," suggested Miss Ring.

"Oh, yes, and we get the eggs from the egg plant."

"Now you go and get the automobile ready," commanded Miss Ring, with a pained expression on her face.

The pain vanished, however, before the automobile stopped at the steps, for she habitually wears no wrinkles on her forehead. Miss Ring is far too good natured, too hearty, and too healthy to indulge in prolonged pessimism of any sort. She sees life simply, and lives it accordingly. Surrounded by much coming and going, with busy chatter and gaiety, with vigorous recreations, she can pass her vacation days at Mamaroneck on easy terms with herself and the rest of humanity.

CHAUNCEY L. PARSONS.

AMERICAN ACTOR DEAD IN LONDON

Jameson Lee Finney Fatally Burned in the Carlton Hotel Fire—His Career.

The charred body of Jameson Lee Finney, one of the best known and ablest of American leading men, was found in a corridor of the Carlton Hotel, London, after the fire which attacked that favorite hotel of American theatrical folk on Aug. 9. Billie Burke and her mother were the only other American professionals in the hotel at the time, and they were rescued. Had the fire occurred a fortnight earlier, before the home-coming of so many managers and actors, there might have been more fatalities among theatrical people.

Mr. Finney was to have sailed for America shortly to make preparations for his coming season, for he had not yet formulated his plans. An examination of the corridor in which his body was found disclosed the fact that he stumbled into the very heart of the fire through bewilderment. Evidently he was dressing for dinner when the alarm sounded. Had he remained in the bathroom, adjoining his room on the fifth floor, where he was bathing, he would not have suffered, for the room was not touched by the fire or water. He was so badly burned that the identification was made with difficulty. It was Ada Dwyer, professionally associated with him in The Deep Purple last season, who completed the identification by means of a chain and rings worn by the unfortunate actor.

Miss Dwyer and Mr. Finney were intimate friends. To her he had confessed his apprehension of an imminent disaster and advised her not to sail on the same vessel with him, that she might not be involved in the catastrophe which he felt awaiting him. Last June he made his will and directed Miss Dwyer how to dispose of his possessions. She attributed his mood to broken spirits over the death of his mother in April. According to his wishes his body was cremated after the inquest on Saturday and the ashes will be sent to the United States for burial beside the remains of his mother.

The members of the English theatrical world came to the assistance of the American actors now in London, including Ada Dwyer, William Faversham, and Kyrle Bellew, and arranged for the funeral. The English professionals delegated J. W. Comyns Carr, the dramatist; Dion Clayton Calthrop and Herbert Waring to assist in every way possible. Mr. Bellew and Mr. Finney were to have sailed on the *Mauretania* on Saturday.

Jameson Lee Finney was born in St. Louis, Mo., on Dec. 21, 1863. He was educated privately. At the desire of his parents, who objected to his election of a stage career, he came to New York to study art. Failing in his work as a painter, he finally made his stage debut in The Marble Heart as a super. This was in Syracuse, N. Y., on Dec. 25, 1881. He made his first New York appearance on Dec. 18, 1882, at the Windsor Theatre, playing the third secretary in Richelieu with Lawrence Barrett. Associated with him in Barrett's company, with which he remained till 1888, were Otis Skinner, Louis James, Wilton Lackaye, Marie Wainwright, Minna Gale, and Charles B. Hanford. Philip in Yorick's Love, Titinius in Julius Caesar with the Booth-Barrett company; Tomaso in Rienzi also with the Booth-Barrett company, and Gremio in Francesca da Rimini were among the parts which he played during these years. In 1888 he appeared as Bertie Mobraigh in The Undercurrent. Next he played Jumelot in Thermidor (1891), and Mr. Wagstaffe in The Paper Chase, with Rosina Vokes (1892). With Elsie De Wolfe in 1893 he played the Hon. Dick Gosslop in Joseph Makes His Debut. The part was a good one and Mr. Finney was excellent in it, thus paving his way for a call to the Empire Stock company, which he joined in 1894.

JAMESON LEE FINNEY
Who lost his life in the Carlton Hotel fire, London, Aug. 9

In the company with him at the Empire were William Faversham, J. E. Dodson, Robert Edeson, W. H. Crompton, Viola Allen, Ida Conquest, and Mrs. Thomas Whiffen. His association with these excellent actors, all of whom became stars later, was reflected in his work, which was always vigorous. During his four years with the Empire company he played such parts as Fancourt in The Masqueraders, Percy in John-a-Dreams, Beauchose in Bohemia, Francis Hillyer in A Man and His Wife, Larolle in Under the Red Robe, and Lieutenant Berent in The Conquerors. From this time Mr. Finney's career was an unobstructed series of successes.

His roles and plays from 1898 till his last public appearance in The Deep Purple last season have been: Lord Robert Ure in The Christian, with Viola Allen, Edward Morgan, John Mason, and Frank Keenan (1898); Weston in The Cowboy and the Lady with Nat Goodwin, Maxine Elliott, Burr McIntosh, Neil O'Brien and Minnie Dupree (1899); Lord Dungelt in When We Were Twenty-one with Nat Goodwin, Maxine Elliott, Harry Woodruff, Rapley Holmes, Frank Gillmore, and Neil O'Brien (1900); Algie Portman in The Man of Forty with John Mason, Edward Morgan, William Courtenay, Hilda Spong, Cecilia Loftus, Elisabeth Tyree, and Beatrice Morgan (1900), and Mr. Crayll in Lady Huntworth's Experiment (1900). During 1901 he toured with Daniel Frohman's Stock company, appearing as Lord Botchild in The Maneuvers of Jane and Jim Blagden in Wheels Within Wheels. He played Viscount Doughton in Frocks and Frills (1902), Percy Merrill in A Fool and His Money (1903), Gringoire in special performances of The Hunchback of Notre Dame with Viola Allen (1902), Edward Mauburn in The Two Schools (1902), and Lord Cyril Garston in The New Clown (1903). His Marquis de Presles in the all-star

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THE STAGE BIRTHDAY CALENDAR

FOREST HUFF

August 16.

UNA ABELL BRINKER, who has appeared with Rhea, Modjeska, in A Ward of France and The Ragged Regiment, and now a prominent stock leading woman, appearing with the Proctor Stock, Newark.

ARTHUR FORREST, with a long list of successes to his credit, many in support of Richard Mansfield, last season with Olga Nethersole in Mary Magdelene and in Thais.

LOUIS EAGAN, who has figured in many New York productions, among them Ulysses, The Dictator, Captain Jinks of the Horse Marines, The Silver Box, and Arsene Lupin.

FRANCES KENNEDY, of musical fame, last season in Jumping Jupiter and The Chocolate Soldier, and pleasantly recalled as Mrs. Dick Winters in Three Twins.

ARMAND CORTES, two seasons with Fritzi Scheff in The Prima Donna, just preceding which he was with Sam Bernard in The Rich Mr. Hoggenheimer.

HENRY KIRK, dramatist, several of whose plays, notably The Story of the Golden Fleece and The Eye of a Needle, have had productions.

HAZEL NEASON, who has appeared in a number of Frohman musical productions, notably The Dairy Maids, The Girls of Gottenberg, and The Dollar Princess.

RICHARD QUILTER, remembered in the original cast of The Fatal Wedding and lately in The Traveling Salesman.

JOHN O'HANLON, the past two seasons in the cast of The Arcadians.

August 17.

JULIA MARLOWE, the incomparable Shakespearean exponent, whose repertoire of roles includes Juliet, Viola, Rosalind, Portia, Katherine, Lady Macbeth, Ophelia, Beatrice, Imogen, Prince Hal, Maria in Twelfth Night, and Balthasar in Romeo and Juliet, the two last mentioned while she was still in short skirts.

MAURICE LEVI, composer of many tinkling tunes, responsible for many of the happy successes of the Rogers Brothers, and now director of his own corps of musicians.

EDNA BURNS, the past five seasons a member of Francis Wilson's company, one in The Mountain Climber and two each in When Knights Were Bold and The Bachelor's Baby.

COSMOS STUART, the English actor-dramatist, whose name away from the footlights is Cosmos Charles Gordon-Lennox, son of Lord and Lady Alexander Gordon-Lennox, grandson of the fifth Duke of Richmond, and incidentally, the husband of Marie Tempest.

ELLEN LANCASTER WALLIS, prominent in British stage affairs, and seen in this country the season of 1903-04 with Sir Henry Irving in Dante.

BARNEY BERNARD, the popular Hebrew comedian, remembered in sundry Ziegfeld and various Broadway productions

August 18.

HARRY C. BROWNE, who received his early training in New England repertoire companies, the originator of Adam Ladd in the original production of Rebecca of Sunnybrook Farm, and season with Lillian Russell in In Search of a Sinner.

August 19.

ELSIE FERGUSON, who will soon open her third starring tour under Henry B. Harris's direction, her new vehicle being Dolly Madison, by Charles Frederic Nirdlinger, in which she appeared for a few trial performances last spring.

FRED A. STONE, co-star with David Montgomery, of The Wizard of Oz, The Red Mill, and The Old Town fame.

GEORGE G. DAMEROL, for three seasons the Prince Danilo in The Merry Widow, and this season to be seen in the lead in The Heart Breakers.

WILLIAM BURRESS, who divided last season between Con and Co. and The Spring Maid.

August 20.

JULIA SANDERSON, who has scored in Winsome Winnie, A Chinese Honeymoon, Wang, Fantana, The Tourists, The Dairymaids, The Hon'ble Phil, Kitty Grey, and The Arcadians, and who is announced as leading woman with Donald Brian in The Siren.

VIRGINIA HAMMOND, who is coming rapidly to the fore, having played many important parts in E. H. Sothern's support, such as Ophelia, Mary Meredith, Marion De Lorme, Hugette Du Hamel, etc., appeared two seasons in Arsene Lupin, and now a member of the What the Doctor Ordered cast.

FRAZER COULTER, who has devoted the past six seasons to two of Charles Klein's plays, The Lion and the Mouse and The Third Degree.

BABY VIOLET RADCLIFF, playing Grace Logan in Human Hearts, born in 1907, carried on in Quo Vadis at the age of eleven days, now on her third tour across the continent.

August 21.

BURR MCINTOSH, who divides his time between lecturing and acting, lately seen in A Gentleman from Mississippi, and who will always be remembered for his fine work in Alabama, In Missoura, and Trilby.

HENRY AINLEY, conceded to be one of England's best actors of the younger generation, remembered here for his work with Maude Adams in The Pretty Sister of Jose the season of 1903-04, and who appeared in London last season with Beerbohm Tree in Henry VIII. and in a big revival of The Prisoner of Zenda, at the Lyceum Theatre. Mr. Ainley's next appearance will be in the role of Gabor Arany in The Concert in the London production.

ELSIE FERGUSON

WILBUR HIGBY, who has played important parts in many of the best known stock organizations, now directing his own company.

EILEEN PERCY, one of the many clever youngsters who appeared in The Blue Bird at the New Theatre.

August 22.

ZENAIDE WILLIAMS, who appeared at the Garrick Theatre last season in The Scarecrow, this being her first important appearance hereabouts since her origination of Amelia Sedley in Mrs. Fiske's original production of Becky Sharp, the intervening time being devoted to Blanche Walsh's company in Resurrection, The County Chairman, and various vaudeville engagements.

FORREST HUFF, long identified with The Princess Chic, has spent many recent Summers with the Aborn Opera company, including that of 1911; last season seen in The Chocolate Soldier, and now under contract to A. H. Woods to play with Marguerite Sylva in Gypsy Love.

FRED MACE, especially popular with theatregoers throughout the country, through his work as leading comedian in such popular successes as The Chinese Honeymoon, Piff, Paff, Pouf, The Umpire, and The Time, the Place and the Girl.

FRED FREAR, who was immensely funny in The Sultan of Sulu, and who for the past four consecutive seasons has been playing the role of Nish in The Merry Widow.

FRANCENE LORRIMORE, who is recalled on Broadway for her work as Miss Wilson in Where There's a Will.

CHARLES BRADSHAW, who last season played a number of comedy roles in William Gillette's support and who is specially remembered in At the White Horse Tavern and on tour in David Harum.

HAROLD HOWARD, long seen in the production of The Dollar Mark and last with Thomas A. Wise in An Old New Yorker.

MARTIN HAYDON, for two years with Fritzi Scheff in The Prima Donna and seen at the Globe Theatre last season in The Girl in the Train. JOHNSON BARCOS.

PERSONAL

HENRIETTA CROSMAN

Crosman.—The New York season starts promisingly when so delightful a comedienne as Henrietta Crosman begins her annual engagement thus early. The American stage has few comediennes who are worthy to rank with her. Of course, the popular element of her new play is not yet fully known. Miss Crosman, as well as her few compeers, should not depend on one play for a season. They need a repertoire to satisfy their own mental energy and to give their following the opportunity of seeing them more than once in a season. The Real Thing, Miss Crosman's new play, has inspired varying opinions.

Stone.—Fred A. Stone, of Montgomery and Stone, who has been spending his Summer in the Polar regions, has reached Tromsoe, Norway, on his way home. Mr. Stone is due in New York for rehearsals of The Old Town on Aug. 29, for the production is booked to open in Syracuse on Sept. 4. If his advance stories are indicative of those to come—and why not?—one may expect thrills. Here is a sample contributed by Charles Dillingham's office from a cablegram: "Mr. Stone reported the capture of two half grown cub bears, which were easily caught on the ice, and the lassoing of a full grown Polar bear, which was roped by the comedian from the deck of their eighty-foot whaling ship *Foenix*. Mr. Stone also reported securing a moving picture film of the struggles of the bear to escape from the lasso."

Zabelle.—Flora Zabelle, in private life Mrs. Raymond Hitchcock, was engaged by the Shuberts for their production of The Kiss Waltz immediately on her recent return from Europe. Miss Zabelle was born in Constantinople, but came to this country as a child. She made her debut with the Castle Square Opera company, going from that to San Toy, at Daly's. Since her marriage to Mr. Hitchcock she has appeared only in his productions. The Kiss Waltz is a Viennese operetta, which had a preliminary engagement in Boston last season.

Nash.—David Belasco has engaged Mary Nash, who for two seasons has played in The City, for the leading role in The Woman, the play which was produced in Washington last season with Helen Ware in the title-role. Miss Ware's services were secured by arrangement with Henry B. Harris after the close of her first starring season. This year Miss Ware returns to the management of Mr. Harris, opening in The Price, at the Hollis Street Theatre, Boston, on Labor Day. Rumor had it that Frances Starr was to be starred in The Woman, but David Belasco has denied the report, asserting that Miss Starr is to have a new play later in the season. Miss Nash was in the original Lyric Theatre production of The City and shared the fame which the players received from Clyde Fitch's last drama.

Templeton.—Fay Templeton, who announced her permanent retirement from the stage about three years ago at the time of her marriage, has changed her mind. She will return on Sept. 4 at the Casino, to play Buttercup in the star revival of Pinafore, and afterwards to appear in The Pirates of Penzance. Miss Templeton's last appearance was as the star of the popular Forty-Five Minutes from Broadway.

AT THE THEATRES

MAXINE ELLIOTT'S—THE REAL THING.

Comedy in three acts, by Catherine Chisholm Cushing. Produced on Aug. 10, by Maurice Campbell.

Richard Grayson	Frank Mills
Kate Grayson	Minnie Dupree
Jack	Mac Macomber
Dorothy	Alliene Morrison
Olive Wycoff	Marion Kerby
Jess Lorraine	Henrietta Crosman
Tom Bradley	Albert Brown

The fates conspired to smile on the debut of The Real Thing in New York. The weather was quite as comfortable as one can expect in early August. The audience applauded generously, and usually on account of genuine delight in the play, as well as on account of friendly approval of the actors. The cast was in excellent trim for the contest, and the whole performance moved with zest and without constraint.

Mrs. Cushing may feel fortunate upon having Henrietta Crosman at the head of her first play on Broadway, and Miss Crosman is also lucky in having unearthed a play that is written with such talent. The Real Thing belongs in the finest class of comedy—the comedy of purpose. In spite of its serious intent, however, the fun never succumbs to the gravity of the problem. The spirit runs high at all times, and occasionally breaks across the line with farce, although it never sins in being boisterous.

The Real Thing discusses the ancient domestic problem—how to be happy, though married. Kate Grayson, it seems, had rather neglected her conjugal duties to shine in her maternal office. Richard married her because she could dance and sing and play tennis, and do a lot of things that he could share in. As the years rolled by and he found himself relegated to the background as a mere source of revenue, while the two children and the big house occupied his wife's entire mind, and while Kate grew plainer and plainer with each day's work, poor Dick was forced to find his recreation and amusement elsewhere. Just when he mistook his comradeship with Olive Wycoff for something more momentous, his wife's sister chanced upon the scene. Holding her peace, Jess Lorraine proceeded to remodel Kate Grayson into her former attractive self, while Dick was away on his vacation. Kate willingly assisted this commendable enterprise, because her suspicions had taught her to fear. Consequently, when Dick returned, he discovered Kate singing with Tom Bradley, an old flame of hers. It was some time before Dick learned that Jess had attracted Tom to the house and that Kate had no eyes for any one but her own husband.

The absolute stability of Mrs. Cushing's doctrine is not to be questioned at this date. Time may have been when good wives could sacrifice themselves with impunity to the demands of the household, but that era has closed, and most wise matrons try to look a little bit better than the woman next door. Of course, it can't always be so easily done as Kate Grayson accomplished it, for everything fell in with Jess Lorraine's plans with suspicious facility. No spectator, however, is likely to object to the fortuity.

One charm of this play is the impression it manages to convey that all these people were sane and respectable, despite the near-lapse of the neglected husband. The men did not count so much, any way, for The Real Thing is a woman's play. The three women's characters are drawn with great similtude of life, with all the lights and shades against a complete background. The men, on the contrary, are simply abstract men, without any concrete individuality except what the actors endow them with.

Given Henrietta Crosman and a role that permits her to exercise her characteristic traits, the result can scarcely fail to be diverting. Miss Crosman was nothing short of radiant in her impersonation of the headstrong, determined, clear-sighted widow who could straighten out her sister's affairs with magical celerity, but who was too proud to meet her own lover half way. The characterizations in The Real Thing are considerably more important than the plot, because they are more original, and Miss Crosman's realisation of the contradictory, but very feminine, widow gives delight at every turn.

The dowdy sister who suffered the martyrdom of transformation was ably portrayed by Minnie Dupree. She excelled in the capable, business-like phase of Kate's personality, rather than in the sentimental moments when she recoiled in terror from the possibility of losing her husband. Marion Kerby, although she played without the surety of the others, still kept well in the picture. Her lines explaining her position in life gave real perspective to her role.

Albert Brown, by an excellent performance, delineated a very possible man. Frank Mills, however, indulged in a theatrical delivery of his long speeches that sounded hollow and insincere. The two children, parts which are no easy tasks, were prettily done by Mac Macomber and Alliene Morrison.

On account of its naive sentiment and its lack of structural suspense, The Real Thing may not appeal to the gentry that inhabit Broadway, but for all that the piquant delicacy of treatment, the genuine taste of the performance, and the sparkle of many lines deserve more than perfunctory notice. One may, if he wish, lose himself in watching the play, and that is no mean distinction.

AT VARIOUS PLAYHOUSES.

Prospect.—Wildfire is the attraction of the Prospect Theatre Stock company this week.

Academy of Music.—The Dancing Girl was the bill at the Academy of Music last week, although Monte Cristo had been announced. Theodore Friebus as Danecourt played the part in a manly and convincing manner. Priscilla Knowles in the lead was excellent, and Mary Hill and Angela McCaull were suitably cast. David Ives was well played by George Connor. This week the bill is Thelma.

Metropolis.—The opening week of the new season of the Cecil Spooner Stock company at the Metropolis began Saturday evening, Aug. 5. Most of the old favorites were on hand to be greeted by the capacity audience. The opening play was The Girl and the Detective, by Charles E. Blaney and J. Searle Dawley. Little Tykie is a typical Cecil Spooner part, in which Miss Spooner revelled. The detective, a Sherlock Holmes role, was admirably done by How-

(*Continued on page* 9.)

JOE KEATON'S FISHING SHANTY AND LAUNCH AT MU KEGON, MICH.

MR. AND MRS. BEN. F. WILSON (JESSIE McALESTER) AT ROSEVILLE, N. J.

LONDON STAGE GOSSIP.

Varied Announcements for the New Season Which Will Begin at the End of August—English Plays, and Importations from Germany, France, and America.

LONDON, Aug. 5.—Now that most of the theatres are closed for the Summer, interest centres chiefly on what the managers are promising for the Autumn. Nothing very startling has been planned, but some very substantial performances are evidently to be offered. At His Majesty's Theatre Sir Herbert Tree will continue his Shakespearean productions. Macbeth is next on the list, and will doubtless be put on with the same massive splendor that has marked Sir Herbert's work this past Winter.

Henry Arthur Jones will furnish a new comedy for the St. James. Although details are not announced, any one familiar with past work of the author will know about what to expect.

At Drury Lane a spectacular melodrama will be produced. It is the work of Cecil Raleigh and Henry Hamilton.

Charles Frohman presents Henry Ainley and Irene Vanbrugh in The Concert, at the Duke of York's. This is the American comedy by Leo Ditrichstein. Its production in England will be awaited with considerable interest by those who have a mania for comparing international tastes in the drama.

Charles Hawtrey will be fitted out with another imported comedy, this one from Germany. It is called The Great Name, and has already been produced in America. Mr. Hawtrey plays at the Prince of Wales's.

A French comedy translated by Gladys Unger for Sir John Hare will occupy the boards at the Comedy. The title is The Marionettes.

Another Shakespearean play, a romance this time, will be presented at the New Theatre. Much expectation is roused by this Romeo and Juliet, for Phyllis Neilson-Terry will essay the role of the most lovable of Shakespeare's heroines. Miss Terry is considered the most promising young actress on the London stage, and consequently a good deal is expected of her in this, her most ambitious undertaking.

At the Court, a modern English comedy, called Married by Degrees, will be presented. The author is A. P. Sinnett.

A Japanese musical play will be offered at the Shaftesbury. The music is by Lionel Monckton and Howard Talbot, and the book is by Robert Courtneidge and A. M. Thompson.

Marie Tempest will not return to America in the Fall, as she announced some time ago, but will open at the Royalty in The Honeymoon, a new comedy by Arnold Bennett.

The Haymarket will revert to the management of Frederick Harrison, as Herbert Trench has given up his attempt to run it on the repertoire system. In spite of several striking successes, The Blue Bird and Don among them, the financial returns proved insufficient for a realization of his dreams. One always feels rather unhappy over the failure of so commendable an enterprise as an intelligent repertoire theatre, but Mr. Frohman and Mr. Trench have both abandoned the idea of doing anything of the sort for London. Mr. Harrison, who resumes control at the Haymarket, will present The Equinox, a play by Edward Knoblauch. Its scenes are all on a tramp steamer, and the characters necessarily the officers and passengers.

Mr. Knoblauch and Arnold Bennett are now at Fontainebleau, at work on a new play.

Lena Ashwell is looking for an American play to put on at the Kingsway Theatre in the Autumn.

Louis Waller will open his tour in A Butterfly on the Wheel on Aug. 28, at the Royal, Birmingham.

F. R. Benson has obtained a modern French play in one act for the use of Mrs. Benson.

Frank Jay Gould appears to have been completely baffled in his attempts to dislodge George Edwardes from the Gaiety, for he did not attend the annual directors' meeting at the close of July. Those present, however, seriously discussed a rearrangement of the bylaws, which will avert any such scare in the future. It is said that Mr. Edwardes, Thomas Beecham, and Mr. Chappell are planning an opera comique theatre for the presentation of opera next Fall, to rival Oscar Hammerstein in the Kingsway. There seems to be considerable dissatisfaction among London managers over the invasion of American producers.

JASPER.

AT VARIOUS PLAYHOUSES.

(*Continued from page 8.*)

ard Lang, who is a newcomer in the company. Rowden Hall, who played Henry Tanner, is a promising young man, who needs deeper study of fewer roles, rather than a casual glance over a wide repertoire. Mr. Hall acted as leading man all last season and played a long list of leading male roles. The female parts were all small, the most important of them being fairly well done by Ricca Scott and Ritta Villers. Cast:

Henry Tanner, Rowden Hall; R. E. Tracy, Hal Clarendon; Haggerty, Howard Lang; Mr. Jefson, James J. Flanagan; Ignatus O'Ham, Michael Tully; Mr. Reilly, L. J. Fuller; Mr. Carhart, Richard Purdon; Lee Saw, James J. Flanagan; John Judson, William Dale; McPherson, Robert K. Spooner; first policeman, Fred Conklin; second policeman, Thomas O'Neill; Mr. Melroy, Fred Conklin; Mr. Westcott, Harry Fisher; Nairs, L. J. Fuller; Wigley, R. Purdon; Scotty, Otto Krem; Mr. Wilson, H. O'Neil; Lady Valmont, Ricca Scott; Miss Starbright, Jean Darnell; Mrs. O'Ham, Retta Villers; Lilley Tower, Loretta King; Little Tykie, Cecil Spooner.

NEW AMSTERDAM.—The Pink Lady is in its twenty-third week without diminution of interest on the part of theatregoers. Alma Francis and Ida M. Adams have been succeeded by Flora Crosbie and Bessie De Voie, respectively, and W. Jackson Sadler has assumed the role of Pan in place of Joseph Carey.

LIBERTY.—Christie MacDonald returned to the Liberty in The Spring Maid after her Summer vacation on Aug. 14. The production must leave the Liberty Theatre on Sept. 9, to make way for Julian Eltinge in The Fascinating Widow.

THIRTY-NINTH STREET.—John Mason on Aug. 14 resumed his run at the Thirty-Ninth Street Theatre in As a Man Thinks. The production undoubtedly will finish the season at that theatre.

GAIETY.—Excuse Me was also brought back on Aug. 14, to continue its run at the Gaiety.

PALISADES PARK.—The Belle of New York is the current musical offering of the Aborn Comic Opera company at Palisades Park.

GRAND OPERA HOUSE.—A preliminary season of moving pictures and vaudeville was inaugurated at the Grand Opera House on Aug. 5. The regular season of combinations opens on Sept. 2, with Madame Sherry.

COLUMBIA.—Morton and Moore closed their all-Summer's run in the burlesque, The Merry Whirl, on Saturday night. The regular Winter season began Monday night with The Trocaderos.

FOLIES BERGERE.—The Folies Bergere is entering on its second season with all the indications of success which attended its first season. Ina Claire, Grace La Rue, and Waldo Heineman are the only newcomers in the cast since the opening last season.

JARDIN DE PARIS.—The Follies of 1911 is in the height of its success at the New York Roof. Vera Maxwell has replaced Lillian Lorraine in the cast.

WINTER GARDEN.—Jan Zalewsky has replaced Alexis Kosloff in the chorographic drama, Cleopatra, at the Winter Garden, and Nicolas Solanikon has taken his role in Sheherazarde. Otherwise the Gertrude Hoffman reviews at the Winter Garden opened Aug. 7, the same offerings that were given before the Summer season.

BROADWAY.—Lew Fields opened for his second season in The Hen Pecks at the Broadway on Aug. 5. The cast has been changed considerably, now reading: Silas, Sam Watson; Samanthy, Mrs. Sam Watson; Henoria Peck, Jessie Busley; Henrietta Peck, Louise Carver; Hiram, Hilarion Cevallos; Dr. I. Stall, Thomas Murray; Henderson Peck, Stephen Maley; Verbena Peck, Hazel Allen; Zowie, Vernon Castle; Pansy Marshmellow, Ethel Wheeler; Wennie Wistaria, Frances Ross; Henry Peck, Lew Fields; Rufe, Frank Whitman; Henolio Peck, Elizabeth Brice; Ayer Castle, Charles King; Henelia Peck, Blossom Seeley; Montgomery Muggs, Fred Roberts; Launcelot Gaggs, Harry Prew; Ravioli, Joseph Kane; Mrs. Murgatoy, Irene Castle; Major Manley, Frances Ross; Ermengarde, Adelaide Mason; Mlle. Twinkle Toes, Rosalie Ceballos.

GEORGE M. COHAN'S.—After a year's uninterrupted run Get-Rich-Quick Wallingford will close on Sept. 23. The following Monday the production opens in Boston. The present cast shows several changes the newcomers being Rose Lubonn as Fannie Jasper, Ralph Lock as Clint Harkins, Si Jinks as Abe Gunther, Florence Dunlap as Bessie Meers, Eliza Mason as Mrs. Andy Dempsey, Ethel Daggett as Dorothy Welles, William H. Forestelle as Horace Daw, Joseph Manning as J. Rufus Wallingford, and Fletcher Harvey as E. B. Lott.

GLOBE.—Valeska Suratt and The Red Rose are prospering at the Globe Theatre. Since the opening Wilfred Young has replaced Wallace McCutcheon as Dick Lorimer and Gus Weinburg has succeeded John Hazzard in the role of Raphael Spiegle.

White, N. Y.

BEATRICE MORELAND

DEATH OF VERNER CLARGES.

A Notable Old Actor Passes After a Career with Distinguished Players.

Verner Clarges as he appeared at the time of his death.

The numberless friends of Verner Clarges will be shocked at news of his sudden death, which occurred at four o'clock A.M. on Friday, Aug. 11, at his residence, No. 2719 Decatur Avenue, New York. He had suffered for some time from a stomach trouble that developed fatal complications, although he was about several days before his death.

Mr. Clarges had been missed from dramatic productions for several seasons, but he had for most of the time been active as a valued member of the stock organization of the Biograph Company, to many of whose motion pictures he lent a characteristic art and dignity in old men's parts. In fact, in comparatively recent conversations with members of THE MIRROR staff he had repeatedly referred to his Biograph association as the most pleasing in every sense in his long career as an actor.

Mr. Clarges was a cultivated and well-graced actor, his early appearances in this country emphasizing the ease and distinction which has characterized players of the fine English school from which he was graduated. Mr. Clarges had reserve and self-poise, and his work was always distinctive and happily individual. He was born in Bath, England, a town which has often been called the nursery of the English stage. Bath used to have the finest stock company in England. Graduates from it were Ellen and Kate Terry, Charles Coghlan, George and William Rignold, Mrs. Kendal and her mother, Mrs. Robertson, Henrietta Hodson, later married to Henri Labouchere, Alfred Bishop, W. H. Vernon, and many others equally celebrated.

Mr. Clarges was intended for a commercial career, but while on one of his business trips gave a series of readings for charities in Cheltenham, England. The late T. B. Shenton, lessee of the theatre there, happened to hear him, and asked him to play for his benefit, and in complying with the request Mr. Clarges made his first appearance as an actor. The stage was that of the old Wells Theatre in Cheltenham, and the part was Sir Charles Cropland in The Poor Gentleman. Out of this successful beginning came an adherence to the profession of which Mr. Clarges afterward maintained. He played with various organizations, but for a long time paid more attention to the platform and to recitals and readings from the writings of Shakespeare, Hood, Dickens and other classics. He was equally successful in London and the provinces, and his imitations of celebrated actors—Buckstone, Compton, Toole, Clarke, and Irving—greatly enhanced his reputation.

Mr. Clarges's arrival in this country in 1883 began for him a notable and versatile range of experience. After playing Gordon Chumley in After Dark, Father Dolan in The Shaughran, James Nickerson in The Shatchen and other similar characters, he was engaged by Rose Coghlan for the season of 1886-7 to play Sir Oliver Surface, Max Harkaway, Adam in As You Like It and other well-known parts in that actress' revivals of old English comedy. The following season he joined Clara Morris's company, playing all the first old men roles, including Dr. Csombs in L'Article 47 and M. Duval in Camille, and the next year rejoined Miss Coghlan, who was then under the management of Augustus Pitou, to play Blaisois in Jocelyn. The season of 1889-90 found Mr. Clarges back again in support of Miss Morris, and at the close of this tour he was especially engaged for L. R. Shewell's play, The Step-Daughter, which Annie Ward Tiffany presented at the Grand Opera House in October, 1890. The next season he was with Robert Mantell as Polonius, Brabantio, and Colonel Damas, and in 1892 was a member of Mrs. Potter's and Mr. Bellew's company, playing the elder Duval in Camille, Michaud in Thérèse Raquin, Brigard in Frou Frou, Friar Lawrence in Romeo and Juliet, and the Marquis de Riverolles in Francellon.

In 1893 Mr. Clarges went on tour in The Private Secretary with James K. Hackett, but was released to play Sir Anthony Absolute and Old Dornton in Mrs. Drew's revivals of old English comedy.

When Mrs. Potter and Mr. Bellew returned to this country in 1894, Mr. Clarges went to San Francisco to join them. In The Queen's Necklace, an English version of Le Collier de la Reine, Mr. Clarges played Bossange, and later assumed the part of Louis XVI. In their revival of Romeo and Juliet at Daly's Mr. Clarges was cast for Capulet. In the Spring of 1896 he was specially engaged to play Rev. Dr. Primrose in An Officer of the Second, the Adelphi military drama which Eugene Tompkins produced at the Grand Opera House in Chicago, the other leading members of the cast being Otis Skinner, H. Cooper Cliffe, W. H. Thompson, and Madeline Bouton. He was next with Augustus Pitou, as Mr. Guest in Joseph Arthur's melodrama, The Cherry Pickers.

In July, 1897, Mr. Clarges went to London to rehearse the part of Rev. Peregrine Hinde with Mr. Willard, for his tour of the United States in Henry Arthur Jones's The Physician. But Mr. Willard's faith in the popularity of The Physician was not justified, and the production of new plays and the revival of old ones gave Mr. Clarges a great deal of unexpected work and a great deal of praise from theatregoers. His Pecksniff in Tom Pinch was a notable performance, and his Ingot in David Garrick was also much praised. Mr. Clarges also played Mr. Chandler in The Middleman. When Mr. Willard's illness abruptly ended his tour, Mr. Clarges joined the Great Northern Stock company in Chicago, which he left to appear in New York with Mrs. Fiske in Love Finds the Way. At the close of this engagement he joined the Columbus Theatre Stock company, and later was a member of Joseph Jefferson's company, winning high praise for his impersonation of Sir Anthony Absolute in The Rivals.

Mr. Clarges's more important later appearances were with Mrs. Le Moyne in The Greatest Thing in the World, with Herbert Kelcey and Effie Shannon in My Daughter-in-Law, with Julia Marlowe in When Knighthood Was in Flower, with Amelia Bingham in Lady Margaret, with Jessie Millward in A Clean Slate, with Chauncey Olcott in Edmund Burke, in the Liebler production of Sir Anthony, and in Daniel Frohman's production of The Boys of Company B. For two years he was a member of the Proctor Stock company, and he also was a member of John Craig's company in Boston. He appeared in The Third Degree, The Noble Spaniard, Olive Latimer's Husband, and in the special performance of James Morpeth, M. D., at the Hackett Theatre on Jan. 7, 1910.

When Mr. Clarges began to travel in this country he found the dressing-rooms in many theatres unfit for use by actors who had self-respect and an ordinary regard for their health. Single-handed Mr. Clarges began a campaign for better dressing-rooms. Through the medium of THE MIRROR he reported under his own signature on the condition in which he found these places. The result was that the subject received managerial attention, and reforms were instituted.

Mr. Clarges's funeral took place at Campbell's Undertaking Parlors on Monday afternoon at two o'clock. Many of his former friends and members of the profession were present.

JAMESON LEE FINNEY'S DEATH

(Continued from page 7.)

cast in The Two Orphans followed in 1904. In the cast were Clara Morris, Kyrle Bellew, Frederick Perry, E. M. Holland, Grace George, Margaret Illington, Annie Irish, Elita Proctor Otis, and Clara Blandick. His subsequent engagements were Lord Foppington in A School for Husbands (1905), Captain Arnold Sylvester in Zira with Margaret Anglin (1906), and Mr. Woods in The Stolen Story (1907). In 1908 Walter N. Lawrence starred him in The Best Man, the name being changed later to The Man on the Case. With Mabel Barrison he played Augustus Rollett in The Blue Mouse (1908), and in 1909 he appeared in the role of Jack Wright in The Lottery Man on the road, but did not come to New York in the production. The Lieblers then sent him to London to play Oliver Holt in The Dawn of a To-morrow with Gertrude Elliott. On his return he was drafted by the Lieblers for the role of Harry Leland in The Deep Purple. He opened with the production in Chicago and came to New York in the role on Jan. 9, 1911. Leland was the villain role, described as a "dyed-in-the-wool crook without a redeeming characteristic." It was a delicate role to handle, but Mr. Finney did it admirably. This closed his remarkable record. Success seemed to be a part of him. He was a fine actor and an agreeable personality.

GILBERT LEFT FORTUNE.

The will of the late Sir W. S. Gilbert, librettist of the Gilbert-Sullivan comic opera writers, was admitted to probate in London Aug. 11. The estate, worth $560,000, is left to his widow.

INTRODUCE ME.

Introduce Me is the title of Della Clarke's new comedy, in which she will star the coming season, opening Oct. 4. The White Squaw, Miss Clarke's romantic drama, opens its third season under the direction of Louis F. Werba on Aug. 26.

TIME FOR THANKSGIVING.

For some reason a rumor was circulated on Broadway that President Taft would proclaim Nov. 23 as Thanksgiving Day instead of Nov. 30. The report upset those managers who had figured on Nov. 30 as the holiday. Accordingly Gus Hill, director of the Theatrical Producing Managers' Association, telegraphed the President:

President William H. Taft, Executive Mansion, Washington, D. C.

Mr. President: It is being widely circulated in New York among theatrical managers that, on request of the Bankers' Association, you will issue a proclamation making Thursday, Nov. 23, Thanksgiving Day. Heretofore it has always been the last Thursday of November and all theatrical contracts with that understanding have been made months in advance. This year a change from the thirtieth to the twenty-third would mean a loss of from 5 to 10 per cent. of the gross receipts of that day and night to all traveling managers. Again, should the Thanksgiving be changed from the last Thursday to the fourth Thursday, the bookings of the holiday would involve changes throughout the entire country and precipitate a distressing condition on both local and traveling managers. If you will kindly set us at rest on the issue you would oblige,

GUS HILL,
Director of Theatrical Producing Managers' Association.

To quell all such disturbing thoughts let it be said that Thanksgiving Day will be, as it always has been, the last Thursday in November.

AL HAYMAN RETIRES.

Hereafter Al. Hayman, the theatrical man well known to the members of the profession and to those intimately interested in the theatre, will live in England, according to an announcement made on Aug. 10. He has transferred all his theatrical interests to his brother, Alf. Hayman, who thereby becomes a partner of Klaw and Erlanger, Charles Frohman and Nixon and Zimmerman. Mr. Hayman is now in Europe. Though his name was never advertised as producer or theatrical holder, he was one of the big men of the Syndicate. For twenty years he has directed an extensive theatrical business in New York city, coming here from San Francisco, where he had been well known in theatricals. Mr. Hayman has lived abroad most of the time for the past four or five years. Alf. Hayman, who has been Charles Frohman's general manager and since Mr. Frohman's illness has assumed almost complete control of the Frohman interests, now becomes an active partner in various enterprises.

THE RUSSIANS IN MEXICO.

Gertrude Hoffmann's Saison des Ballets Russes has been selected as the attraction to inaugurate the new National Theatre in the City of Mexico. The inaugural performance will take place some time in November, upon completion of the structure, which has been in process of building for the last seven years. The theatre, which will have a seating capacity of over three thousand, is being built of Italian marble and will cost nearly eight millions in American money. The theatre was erected at Government expense and is operated and managed by a commission appointed by the Government. This commission recently delegated M. Sigaldi, an impressario, to secure an attraction to inaugurate the new theatre. Senor Sigaldi came to New York, saw La Saison des Ballets Russes at the Winter Garden, and wired the Mexican commission that he had opened negotiations with Morris Gest and F. Ray Comstock, managing directors, and that the terms were satisfactory.

COLUMBIA COMPANY SUFFERS.

A fire broke out in the Forrest Lake Park Theatre, near Ware, Mass., on the morning of Aug. 11, at about six o'clock. The Columbia Stock company was playing an engagement at this theatre, and they lost everything, including wardrobe, scenery and street clothing. The members of the company escaped with only such clothes as they could carry. The company included William Kraice, manager; Stella May (Mrs. William Kraice), Joe H. Lee, Carl T. Jackson, H. E. Horn. The heavy man, Ralph Campbell, who had just joined the company, in trying to save his wardrobe was so severely burned that he had to be taken to the Ware, Mass., Hospital.

WALLACK'S TO OPEN.

The regular season at Wallack's Theatre will begin Monday, Sept. 18, with George Arliss in the title-role of Louis N. Parker's Disraeli. A preliminary season of two weeks will start Saturday, Sept. 2, when Mr. Parker's Pomander Walk will be given a revival. Dorothy Parker will again be seen as the captivating Marjolaine. Mr. and Miss Parker and the Pomander Walk company are due on the *Cymric*, to reach Boston Aug. 31. No rehearsals are required for the Sept. 2 opening at Wallack's, as everybody in the cast is letter-perfect.

LILLIAN RUSSELL WINS.

A judgment for $77.70, representing the costs of an action brought by William FitzGerald against Lillian Russell, in favor of the defendant, has been filed with the County Clerk in Schenectady, N. Y. The action was brought by FitzGerald to recover damages on account of alleged injuries by being struck by the automobile of the actress while FitzGerald was crossing Wall Street, Schenectady, about a year ago.

ACTORS' CHURCH ALLIANCE NEWS.

Members of the New York Chapter of the Alliance are reminded that their dues are now payable for the year 1911-12.

Mrs. May Kidder-Peirce, secretary National Council and recording secretary New York Chapter, will return from vacation Aug. 17. Thereafter the headquarters at 550 Seventh Avenue will be open daily (Sundays excepted) from 10 A.M. to 5 P.M. until further notice; Saturdays until 1 P.M.

The next meeting of the New York Chapter directors is appointed for Sept. 6 and that of the National Council for Sept. 8, the hour for both meetings being 3.30 P.M. The "Hospice" committee will give due notice of its next meeting.

In accordance with custom the opening religious service for the New York Chapter for the season will be held at St. Chrysostom's Chapel Sunday evening, Oct. 15.

The New York Chapter makes record with deep sorrow of its loss in the death of Verner Clarges, long one of its most earnest and devoted members, and an actor whose scholarly and versatile gifts will be sadly missed from the American stage.

Mildred Holland, president of the New York Chapter, reports several very interesting and gratifying conferences recently held by her on matters of Alliance interest with groups of A. C. A. chaplains in Detroit, Chicago and elsewhere. Representing the National Council, she hopes to extend this conference work wherever her professional time will permit.

A COSMOPOLITAN COMPANY.

There were many theatrical people present at Edmund Russell's studio reception last Thursday afternoon, among them being M. José Ruben, of Sarah Bernhardt's company; Madame Betty Brooke, the Australian primo donna just returned from London, where she sang at the coronation festivities; Harriet Ross, Madame Brovillo, the Canadian primo donna, and James Halleck Reid. Monsieur Ruben recited in French some verses by Francois Coppée, and Signor Giovanni Ardizone, of Sicily, sang selections from Il Pagliacci and Carmen, accompanied by Signor G. Cavaradossi, of Rome. More than a dozen nations were represented by the guests present, including General Topakyan, the Persian consul; Prince Sinia M. Romanoff, of Russia; Signor Enrico Artale, of Italy; Senor Don Julio Sorsano Jorrin, of Cuba, and Messrs. Ichiro Hori and Akira Nagano, of Japan.

FRENCH ACTRESS DELAYED.

Madame Simone has cabled to Liebler and Company that she will sail for New York on *La Provence* Sept. 16, instead of the earlier date announced. This will bring the French star's opening in The Lady of Dreams on Oct. 23, instead of Oct. 10. Her leading man in the Rostand play will be Edwin Arden, who, until the date of Madame Simone's opening, will play the part of William Lake in The Deep Purple in Chicago.

WILLIAMSON'S NEW AUSTRALIAN INTERESTS.

J. C. Williamson, Ltd., has just acquired all the theatres, productions, attractions and interests in all such enterprises heretofore held or controlled by Messrs. Clarke and Maynell and Denton and Bode, or their respective companies, throughout Australia and New Zealand. The details of this significant transaction will be reported later.

Verner Clarges as he appeared in his prime

PENCILED PATTER

B. F. Keith and F. F. Proctor are now working single. It's too bad these young fellows had to split. They did a good act and always received applause (excuse us, not always). They expect to go just as big single.

Vaudeville is going backwards. We haven't caught any one doing "Gunga Din" in a long time. "The next to get up was a little German" is still going very strong.

Adele Oswald was interviewed by health experts from several of the leading colleges that believe in the co-ed system. Miss Oswald had a full page article in the New York *American* a week ago Sunday that created considerable comment; hence the interviews, the experts seeking more knowledge. Aug. 14 will find Miss Oswald in Louisville, Ky., where she starts over the Orpheum tour.

A "trial separation" is what a Yonkers judge granted a couple of married people who couldn't get along with each other. People on the stage have "trial separations" quite frequently; "she" goes with one show and "he" goes with another. It's a tough business for Cupid.

Joe Keno and Rosie Green may go to Europe with their new act—if they get the bookings. New York likes them very well.

WAR NEWS.

By our special "stiff" correspondent, Richyard Hardtack Delerious.

General Mountford not being on the scene of action has made things quiet around the Union camp. Major Doyal, one of former aide-de-camps, has joined the rebels—he had to join something as two cops threw him out of the Union camp. This looks like another "union suit" (no, not the kind you wear). Heavy firing is expected any day.

General Albee has had his heavy artillery going very steadily with very good effect (on a few theatrical newspapers—full rates charged). Camp Putnam is very quiet at all times, except on Tuesdays, when many of the Union forces hover around looking for bookings. In case of heavy warfare Colonel Steiner will probably have charge of the commissionary department (not the "five per cent. commissionary—oh, pol).

"Tear-em-off" Nugent shows no signs of weakening and it looks good for some company to sell another typewriter.

The word "versital" fits Loney Haskell very nicely. He can do an act, write an act, announce a freak attraction, or write a column of classy newspaper paragraphs without any trouble whatever. Good boy, Loney!

Should auld acquaintance be forgot,
Put this name down in your book;
We used to kill a lot of space
With our old friend Doctor Cook.

It's pretty hard to figure how any theatrical manager is going to make any money next year—if you want to believe the salaries every one tells you they are going to receive.

When you go to Buffalo
Be careful what you're about,
For Boasberg will get you
If
you
don't
watch
out.

C. P. McDonald, who runs the music department in the *Show World*, deserves a lot of credit for the absolute fairness in which he conducts his reviews of popular songs. He does not play any favorites and says he will not. If you want to read some real honest criticism look over his department.

Chop Suey Note.—A troupe of Chinese acrobats have been booked for the Hippodrome. If they don't make good they can open a laundry—so why should they worry.

Nothing New Note.—The Shuberts have signed an English female impersonator.

Johnny Stanley, better known as "Nifty," made them laugh right out loud in their seats whether they wanted to or not last week at the Brighton Beach Music Hall. Johnny is the feature of "The High Flyers," Gus Edwards's new act.

The way these actors are turning producers and agents is making a hit with every one (except the agents). Some of the old-time "Small Black Book" boys are thinking of taking the actors' places. It would be funny to see Benthan and Ruby, or Plunkett, Kellar, Hart and Casey billed around, wouldn't it?

Maurice Drew—thanks very much; sorry we couldn't use it. Send us something shorter; you're "there" forty ways.

All the managers are grabbing up newspaper space with their "plans for next season." Half of them ought to be printed in the Sunday comic sheet.

Wagenhals and Kemper will not engage any cigarette smokers. Now if musical comedy managers would stop engaging men who use perfume wouldn't things be lovely?

If they'd stop advertising books entitled "How to Write a Popular Song" and publish one entitled "How to Collect Royalties from Music Publishers" they'd sell a whole lot of them.

When it gets cool what are *you* going to kick about? THOMAS J. GRAY.

THE LITTLE MILLIONAIRE.

George M. Cohan will return to the stage, after an absence of two years, in a new musical play by himself called The Little Millionaire. The play will have its premiere in Hartford, Conn., on Sept. 18, coming to the George M. Cohan Theatre, New York, on Sept. 25. In the cast will be his mother and father, Jerry and Helen Cohan.

Gossip of the Town

Mr. and Mrs. Wilbur Higby, of the Higby Stock company, have returned from their vacation at Whitefish Lake, Pierson, Mich., to St. Louis, Mo., where they will make preparations for their next season. John B. Dempsey and family, of St. Louis, have been the guests of Mr. and Mrs. Higby.

Tom McNaughton was called to Atlantic City, N. J., on Aug. 7, to appear in his original role in The Spring Maid. Leo Stark, who was to have played that role with Mizzi Hajos, figured as the hero of a drowning accident and suffered later from a slight hemorrhage, which prevented his appearance in the role for a week. Since Mr. McNaughton was at leisure till Christie MacDonald opened in The Spring Maid on Aug. 14, his presence in New York was fortunate.

Adelaide French will be featured in Madame X this season, her tour opening Aug. 7. She is booked solid for thirty-six weeks in Eastern territory, including the Canadian provinces. Miss French has secured the rights of Madame X for that territory.

The mid-week matinee performances of Get-Rick-Quick Wallingford will be resumed at the George M. Cohan Theatre to-day, Aug. 16.

Harry Corson Clarke, having received many requests from Western managers for a return visit to the scenes of his early triumphs, has decided to play a tour before sailing for Australia, and will begin a short season on Aug. 27, presenting one of his comedy successes, in all probability What Did Tompkins Do?

A. Milo Bennett reports Mabel Keightley's new comedy drama, The Supreme Test, as meeting with success in stock.

Lorraine Keene and associate players will go into permanent stock for the Winter.

Frank E. Morse has been doing some entertaining this Summer at his new home in Ashland, N. H., where he has camped and fished for the past thirty years or more. On Wednesday, Aug. 2, he gave a fish fry dinner to several friends as usual before he departed for his season on the road. Two very prominent guests were Cora E. Doris, soprano, of Meredith, N. H., and Mrs. Sue H. Briggs, solo singer from Providence, R. I. Mr. Morse will be in New York Aug. 20, ready for duty with Cathrine Countiss in The White Sister.

Charles E. Hammond, manager of the Colonial and Orpheum theatres, Cambridge, Ohio, and Mrs. Hammond are registered at the Hotel Cadillac. They are spending a few weeks in New York city on business.

The first presentation of Baker and Castle's romantic comedy drama, The Goose Girl, is to be given at the Lyceum Theatre, Paterson, N. J., Thursday, Aug. 17. Their Western Graustark company, heading for the Pacific Coast territory, opened its season Sunday, Aug. 13, with Louissetta Simons in the role of Princess Yetive and Atkins Lawrence as Baron Dangloss. The Southern Graustark company will begin its tour of the South Labor Day with Joseph Gonyea as stage director and Fred Williams and J. W. Rankin as manager and advance man, respectively.

Anne Roberts, formerly of the Boston Opera company, was married to Herbert William Barker, of Providence, R. I., in Boston on Aug. 5. The ceremony was performed by Rev. John McGaw Foster in the Church of the Messiah.

The Grand Opera House in Salem, Ore., was sold on Aug. 2 by John Cordray, who managed the theatre for twenty years. Mr. Cordray is manager of the Oakes. F. L. Waters, a Salem, Ore., theatrical man, made the purchase.

Mr. and Mrs. Gustav Frohman have taken the General Butler cottage at Highlands, N. J. Mr. Frohman is organizing a company to support Orrin Johnson in Mrs. Frohman's play, Father Jerome. The production opens at Red Bank, N. J., on Sept. 25.

Minnie Victorson and her company of four people will shortly produce Frank Ferguson's latest vaudeville comedy, The Girl Who Dropped In. Miss Victorson was on tour last season in the leading roles in Clyde Fitch's Straight Road and Avery Hopwood's This Woman and This Man. Mr. Ferguson's playlet is a dramatization of Thomas Addison's short story, "St. Anthony's Vision," and Miss Victorson plays the role of a circus girl who drops from a balloon into a bachelor's bungalow on an ocean island.

Fred E. Johnson, who managed the Majestic Theatre at Port Huron, Mich., the latter part of last season for W. S. Butterfield, and who for four years previous to that time successfully handled the Colonial Theatre at Akron, O., for Nixon, Cohan and Harris, has been engaged by Edward L. Moore to assume charge of White's New Theatre at McKeesport, Pa., which has recently been added to the Moore circuit. The season at the New Theatre will open on Labor Day.

Carroll Drew, known in vaudeville as "The Talkologist," is busy getting a new act in readiness for presentation next season. The cast will call for three people. The act, called Splendora, will open early in September. Mr. Drew has had a successful season on the Western Vaudeville Association time.

Owing to the success made by Julia Hume, the American soprano, at her first appearance with the pop concert on the Century Theatre Saturday evening, Aug. 5, she was re-engaged by Elliott Schenck to sing again on last Friday evening.

Charles H. McKinney and Billie Champ, after spending two weeks in Chicago arranging details for the coming season, are again at their Summer home, Graceleigh Terrace, Benton Harbor, Mich. During the week of Aug. 7 Harrington B. Reynolds, starring in The Rosary, and Lee Harvey, prominent in Coast stock circles, were among the guests at Graceleigh Terrace.

Frank Palma, father of Frank Palma, Jr., musical director for many years with Klaw and Erlanger, has been in the Michael Reese Hospital, Chicago, Ill., since April 25, having had four serious operations. He is now on the road to complete recovery and hopes to be able to leave the hospital in a very short time.

The productions which Cohan and Harris anticipate making on or before the new year include: The Only Son, a drama by Winchell Smith; Brought Home, a drama by Henry Blossom; Richard Gauntlett, a comedy by J. Hartley Manners, with J. E. Dodson in the title-role; a comedy yet unnamed by Harriet Ford in which Laurette Taylor will again twinkle as a stellar luminary, and the European success, The Polish Wedding, a musical farce, by Kraats and Okonkowski and Jean Gilbert.

The three companies to tour in Get-Rich-Quick Wallingford next season will strike the road next month. The New York company goes to the Park Theatre, Boston, on Sept. 25, the Chicago company begins its itinerary in Detroit, Mich., on Sept. 4, and the third company opens in Asbury Park on Sept. 4.

Mr. and Mrs. Waldemar C. Burkhardt (Dorothy Beardsley) have arrived in New York. They were married in Cleveland, Ohio, on Aug. 9.

Pearl Tangley, "the mental marvel," closed her season at Indianapolis, Ind., on Aug. 5, and is now spending a vacation at her Summer home in Muscatine, Ia. Charles E. Welsh, her manager, has completed arrangements for a distinct novelty for her the coming season, having added 3,500 pounds of electrical effects, also special scenery, and the act will hereinafter be known as Pearl Tangley, the Mental Marvel and Human Dynamo. She will open her season Sept. 7.

Mrs. Lilia Viles Wyman, the Boston dancer, returned to New York from Europe on the *Lusitania*.

J. Fred Holloway is taking a little rest in the West Virginia hills before resuming his engagement with Liebler and Company.

At the Country Club, one of Jesse Lasky's big girl acts, has been secured by William Alexander and will be sent on tour, beginning the last week in the month. Jarvis Joscelyn, the principal comedian, has been re-engaged for his old part of the chairman of the house committee, and Nettie May Lyon who has been the leading lady with the Pianophiends, has been secured for the role of the wife of the president of the club. Kendal Fellows will be seen as the Irish butler. The rest of the company will include May Clinton, Kitty Whitney, Louise Hollis, Marion Craig, Harry Lnek, M. Van Bereghy, Howard Heinly, and Jack Barry.

The Indispensable Man is the name of a new play by Frederick Palmer and Julian Street, which Liebler and company will produce.

H. A. Morrison, manager of No. 1 company of The Chorus Lady, and R. J. Mercer, business manager, will open this season at Newburgh, N. Y., on Sept. 2. This company will travel through the Middle West and West.

At the opening performance of Mlle. Bergeraud in her thrilling act of looping the loop in an automobile at Maple Beach Park, Albany, N. Y., on Aug. 7, she met with an accident which has prevented her filling her engagement. After her auto car dashed down the incline and was turning the somersault in the air the performer fell from the car to the ground, and was picked up in an unconscious condition, her back being seriously injured, besides bruises and cuts on the head. It is doubtful if she ever will resume the performance of this hazardous feat.

Mattie Sheridan, president of the Hungry Club and dramatic editor of *Simmons' Magazine*, has had unusually good fortune with her first attempt at dramatic writing. Her little farce was produced the same week she wrote it and has been playing ever since. It is called How Mrs. Cushing Cured the Tenor, and was written for the Italian actor, Paolo Cremonesi. It is the first part he has played in English, and, as Miss Sheridan says, he certainly gives the Italian idioms and accent the touch of absolute realism. The other two parts are filled by Frances Woodbury and Clement Wedgewood, last season with Billie Burke in Suzanne. The sketch has received remarkably good newspaper notices wherever it has played.

Charles T. Vincent, owner and manager of the Glen Cove Opera House at Glen Cove, L. I., has taken over the management of the Lyric Theatre, Oyster Bay. Mr. Vincent is now booking attractions for the Lyric.

Percy Plunkett has gone to St. Paul, Minn., where The Little Stranger company will resume its tour over the Orpheum Circuit. "To say we have had a fine time," writes Mr. Plunkett, "is expressing it mildly. Paul Duisell, George Pierce, and myself are as brown as coffee beans and we are as hard as nails. Climbing over the mountains hunting for wild goats, swimming, fishing, and playing baseball have well prepared us for the work in sight."

S. K. Fried has closed his engagement as stage-manager with the Corse Payton Stock company at the Newark Theatre, Newark, N. J., to begin rehearsals with Brewster's Millions, under the management of Al. Rich Producing Company, opening the latter part of this month.

Haidie Meakin recently closed with Denman Thompson's company in The Old Homestead and is spending his vacation with his parents, Mr. and Mrs. John Phillips Meakin, in Washington, D. C.

William A. Brady has secured a play for James K. Hackett from the Spanish of Echegaray. It will be recalled that William Faversham used Charles Nirdlinger's adaptation of Echegaray's El Gran Galeoto, called The World and His Wife.

May Robson will close a season of fifty-one weeks in The Rejuvenation of Aunt Mary at Sault Ste. Marie on Aug. 17. Next month Miss Robson will open another New York engagement at the Bijou Theatre in the same play, in which she has been enormously successful since 1907.

Willard Dashiell, director of the Casino Stock company, Holyoke, Mass., and Mabel Griffith, leading woman of the same company, were married in Hartford, Conn., on Aug. 1.

Florence Edney sailed on the *Majestic* on Aug. 2, for London rehearsals of The Concert.

Atalie Claire sailed on the *Celtic* on Aug. 5, to fill contracts in the music halls of London and Paris.

MONKS WIN RIGHT TO CHARTREUSE

United States Supreme Court Favors Carthusian Order in Fight to Protect Secret of Its Liqueur.

By a decision of the United States Supreme Court the Carthusian monks, who make the celebrated liqueur known as Chartreuse, have won their fight against the Cusenier Company, a New York corporation, to prevent the latter from using the trade-mark and other indicia of the monks' product in the sale of a similar cordial in this country. The Cusenier Company acts as agent for the French liquidator, Mons. Henri Lecontier, appointed by the French court to take possession of the property of the monks in France under the Associations act of 1901.

Following the forcible removal from their monastery, near Voiron, in the Department of Isere, in France, the monks took their liqueur manufacturing secret with them and set up a factory in Tarragona, in Spain, and there have continued to manufacture the cordial, importing from France such herbs as were needed for the purpose.

The French liquidator, it is alleged, undertook to make a cordial identical with or closely resembling the monks' product.

In about all substantial details the claims of the monks have been upheld, except that the defendant company has not been held in contempt. Justice Hughes wrote the decision. The jurisdiction of the Circuit Court was upheld. It was also set forth that the monks' nonuse of the trade-mark did not constitute abandonment and that the French law affecting it could not have any extra-territorial effect as far as this country was concerned, and that the monks have an exclusive right to the use of the word Chartreuse in the sale of their product in the United States.—*New York Herald*, June 20, 1911.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

GEORGIE OLP.

Georgie Olp, pleasingly remembered as a child actress of ability, has fully proven her earlier promise by her successful performances in the title-role of Polly of the Circus. She will be featured the present season in the same role with the Eastern company presenting this popular success. Miss Olp only recently attained her eighteenth birthday.

HENRY B. HARRIS'S PLANS.

Openings and New Plays to Be Directed by That Manager.

The Hudson Theatre will open for its ninth season on Monday, Sept. 4, with Frank McIntyre as the star in Snobs, a comedy by George Bronson Howard. Mr. McIntyre will have in his supporting company Willette Kershaw, Eva McDonald, Katherine Stewart, Helen Bond, Regan Hughston, John Cumberland, Orlando Daly, and Walter Craven.

The Harris Theatre, formerly the Hackett, is now under the management of Mr. Harris. During the Summer more than $50,000 has been spent on this playhouse, in redecorating and renovating. The opening attraction will be Rose Stahl in Charles Klein's new play, Maggie Pepper. The principal members of her company include Beverly Sitgreaves, Beatrice Prentice, Eleanor Lawson, Frederick Truesdell, J. Harry Benrimo, Lee Kohlmar, and Herbert Ayling.

Robert Edeson will open his season Sept. 18 at Providence, R. I., in The Cave Man, a comedy by Gellett Burgess. Mr. Edeson will come into New York early in December. His leading woman will be Grace Elliston. Among other well-known people in his company are Eleanor Stuart, Beatrice Noyes, Ethel Martin, Florine Arnold, Clifford Leigh, and Robert Mackay.

Helen Ware will have a new play by George Broadhurst, entitled The Price. Miss Ware will open her season at the Hollis Street Theatre, Boston, on Labor Day, and a few weeks later will be seen in New York. In her supporting company she will have George Barnum, Austin Webb, Jessie Ralph, Gertrude Dalton, and Margaret McWade.

Elsie Ferguson will be seen in Dolly Madison, a play by Charles Nirdlinger. Miss Ferguson's season will start in October. Another new production will be The Arab, by Edgar Selwyn. This will have its premiere on Labor Day in the Star Theatre, in Buffalo. The leading part will be played by the author, who, however, will not be starred. Others in the cast are Edna Baker, Ethel Von Waldron, Edward Mawson, John Gilbert, Victor Benoit, and Edward See.

The Quaker Girl will have an American production by Mr. Harris the latter part of September. Clifton Crawford will be the featured member of the company and Lucy Weston will play the title-role. Among others who have been engaged are May Vokes, Percival Knight, Pope Stamper, Robert Broderick, Daphne Glenn, Maisie Gay, and Nellie McHenry. The Quaker Girl will be seen in New York in October at the Majestic Theatre, which this season will be managed by Frank McKee, whose lease begins in October.

Two companies of The Country Boy will be sent on tour. James Forbes's comedy, The Commuters, will go on tour and will finish the season with a run in Philadelphia. The Traveling Salesman will play the principal cities of the East and Middle West.

After Ruth St. Denis finishes her present vaudeville engagements she will go abroad for a tour that will take her as far as India. Here she will be met by Richard Tully, who will confer with her in reference to a new play which he is under contract to write for her.

The Follies Bergere company will be sent on tour early in November, and a new company will be organized to present the new entertainment that will be given at the Follies Bergere. Fillette, a new play by Mrs. French Older and Elmer B. Harris, will be produced early in November. In December Mr. Harris will make a production of Elmer B. Harris's dramatization of "The Wild Olive," a popular novel.

Among other productions he will make during the season will be a new play by Charles Klein, and others by James Forbes, Martha Morton, who is dramatizing Harold McGrath's "Hearts and Masks," and Ramsay Morris.

THE STOCK COMPANIES.

Henry Crosby was engaged to play the part of Monsignor Saracinesca in The White Sister with Poli's Stock company, Bridgeport, Conn., during the week of Aug. 7. Oscar Eagle, stage director of the company, arranged for this special engagement. It will be recalled that this was James O'Neil's part in Viola Allen's production.

Lynn Overman has made a very pleasing impression by his performance in the leading roles in Old Heidelburg and Alias Jimmy Valentine with the Hudson Theatre Stock at Union Hill, N. J. He assumed the role of the crown prince in Heidelburg upon short notice.

Robert Adams was engaged to play the leading male role in A Woman's Way with the Dominion Stock company, Ottawa, during the week of Aug. 7.

Jennie Ellison closed a very successful Summer engagement with the Morris Foster Stock company, Court Theatre, Wheeling, W. Va., on Aug. 12. She will visit with friends in Atlantic City until her season opens with the Forepaugh company in Trenton, N. J., in September.

Dorothy Marke is meeting with much success doing leading business with John A. Himmelein's Imperial Stock company at Zanesville, Ohio.

Enid May Jackson closed a season of forty-three weeks as leading woman with the North Brothers' Stock company, Oklahoma City recently. During her closing week she was the recipient of many social attentions and floral offerings. On Saturday night she was presented with a solid silver loving cup twenty-four inches in height and bearing the inscription: "Enid May Jackson—Rosemary." Under this were engraved the names of the donors, twenty-five in all. Miss Jackson will spend the remainder of July and August in visiting the various places of interest in Colorado with her husband, J. B. Fulton.

The Lee Baker Stock company at the Sam S. Shubert Theatre, Minneapolis, Minn., has done the largest business ever played to by a stock company in that city. George R. Lask has received great credit for the excellence of the productions.

Kirk Brown and his players, supported by Bertha Creighton, under management of C. W. Miller, have been playing for four weeks at the City Opera House, Watertown, N. Y. The company includes Emma de Weal, Bertha Creighton, Harold R. Chase, James Brown, Maud Barber, Louis Wolford, Charles Savage, J. Harrison Taylor, John Jacobs, Frank H. Fey, Mr. Brown, and A. C. Henderson.

Lorraine Keene and Associate Players are playing over the Airdome Circuit. Miss Keene is repeating the great personal success she made last Summer. Her company includes William Z. Volney, Carl Strickler, Arthur Beamish, Lester Calvin, Harry Lewis, H. Laurence, Mable Gordon, Ana Thornton, Emily Wilson, and Lorraine Keene.

Ralph Kellard, who was leading man in Rebecca of Sunnybrook Farm last season during its long run at the Republic Theatre, is now being featured in the leading roles with the Empire Stock Company at the Empire Theatre, Syracuse, N. Y., where the season has been running with great success since May 29 last.

The Associate Players at the Lyceum Theatre, New London, Conn., are receiving much encouragement from the newspapers of the city, which are boosting the enterprise editorially. The company includes Charles Laite, Joseph Woodburn, Ernest Shield, John M. Weller, Elda Curry, George Starr, John Bedouin, Lois Burnett, George Currie, Jewel Power, Bessie Woodburn, Frank Wilcox, Addison Dolen, Leslie Arnold, Paula Gloy, Warren Rodgers, George James, Robert Reed, Richard Clarke.

Henry Hall, who played the star part in The Man from Home company and last year was with Marie Doro in Electricity, is now playing the leads with the Percy Haswell Stock company, Toronto.

Margaret Illington, who is playing a short Summer season with the Burbank Stock company, Los Angeles, Cal., tried out a new play called Kindling, by Charles Kenyon recently. Miss Illington will use the play next season for her starring tour. Kindling deals with mother love and is described as a tragi-comedy of the slums.

Al Phillips and Lelia Shaw return to the Marlowe Theatre, Chicago, to continue in the leads, opening Aug. 28.

The Taylor Stock company and Harry Moore will play this season through New England and New York State. Prominent in the plays will be in the Bishop's Carriage, An Actor's Romance, Charlotte Temple, Just Struck Town, and The Blind Girl.

Kenneth Davenport has closed his second season with the Vale Stock company and is now resting at Port Chester, N. Y.

Anne Hollinger, leading woman of Poli's Bridgeport Stock company, took a rest last week, returning to the company in Alias Jimmy Valentine this week.

Mr. and Mrs. Max Figman (Lolita Robertson) began a four weeks' engagement at the Heilig Theatre, Portland, Ore., on Aug. 6. Their opening bill was The Man on the Box, to be followed by Mary Jane's Pa, The Substitute, and The Marriage of Kitty.

The German Theatre, Cincinnati, Ohio, reopens on Oct. 1. The new players, recruited from the Fatherland, include Antoinette Ries, Hansi Martini, Robert Fischer, and Carl Fuermann. Among the operas to be presented are The Count of Luxembourg, Miss Dudelsack, Liebsjagd, Das Musigantenmaedel, Die Kleinen Michus, Die Keuschе Susanne, Poinische Wirthschaft, Der Opernball, and Die Gerchiedene Frau.

Arrangements are under way to inaugurate the G. Scott Hanes Associated Players at the Majestic Theatre, Philadelphia, opening the latter part of August with a melodramatic production. The following players have been signed: Earl C. Mayo, leads; James Clifford, heavies; Richard Stiles, characters; Ted Baucher, juveniles; Billy J. Grims, comedy; Walter E. Piper, general business; Charlotte Shaw, leading lady; Clare Hally, and Florence Allen. The Majestic has been playing popular vaudeville, but if the stock plan proves a success the company will remain throughout the Winter season with a change of bill weekly. The productions will be under the personal direction of G. Scott Hanes.

ENGAGEMENTS.

J. C. Huffman, Robert Milton, William J. Wilson, and Carroll Fleming form the backbone of the Shubert stage directorship for next season.

Jess Dandy, Lillian Herlein, and Vera Finley have been engaged by Lew Fields for his new musical production, The Never Homes.

Bobby Strauss has engaged James Ross and Lawrence Sparks for his new vaudeville sketch, Wanted, a Cook, which opens on the Interstate circuit, in Chicago, the latter part of August.

The following people have been engaged to support Gilmor Brown in an elaborate revival of Haddon Chambers's comedy, The Tyranny of Tears, the rights of which have been leased from the American Play Company: Archie Lykins, Edward Whitney, E. J. Wohlfeld, Susan Bell, Arthur Andrews, Ethel Green, Frank Borzag, and Harold White. The tour, which covers the West and South, opens Aug. 14 at Florence, Colo.

Bessie Franklyn has been re-engaged for The Girl in the Train by William C. Kolb.

Viola Archer has been engaged by Henry W. Savage to play the role of Conscience in Everywoman.

The Leffler-Bratton Company have made the following engagements: George P. Murphy and Leona Stevens for the musical piece Let George Do It, made from George McManus's cartoons, book by Aaron Hoffman, lyrics by Paul West, and music by Nat Ayer; Catherine Hayes and Mattie Lockette for The Dingbats and the Family Upstairs, made from Herriman's cartoon; Olga Von Hatzfeldt, Leo Hayes, D. L. Don, and James E. Rosen, for The Newlyweds and Their Baby. About 250 people will be employed this season by the Leffler-Bratton Company.

Maxine Miles, leading woman with the Boston Players, at the Savoy Theatre, in Baltimore, last season, has been re-engaged for the season of 1911-12, which will open Sept. 11.

Claire T. Bracy, having just closed with Daniel Frohman's Seven Sisters company, has been engaged for Charles Frohman's John Drew company.

Lew Fields has engaged Dorothy Brenner for The Wife Hunters and George Monroe for The Never Homes. Miss Brenner has been doing musical comedy work in Chicago, her last New York appearance being with John Barrymore in A Stubborn Cinderella. Mr. Monroe was with The Midnight Sons.

William Garen, for the past several seasons the resident manager of Havlin's Theatre, St. Louis, has been engaged by Gus Hill to do advance work in connection with Mutt and Jeff.

Maggie Holloway Fisher has been engaged by Liebler and company for the Chicago production of The Deep Purple.

Rochelle Renard, the well known leading woman, has been engaged by Arthur C. Aiston to head the Old Cross Roads in the strong emotional role of Parepa, the octoroon. Miss Renard will be remembered for her strong impersonations of Leah, Parthenia, Nancy Sykes, Lady Isabel, Portia, and many other roles when she toured the country a few seasons ago. The season opened July 28 in Yarmouth, N. S.

Countess Leontine, formerly well-known in vaudeville, has signed as leading woman for William S. Clifford, and will open next week at Cincinnati. Countess Leontine was educated in Paris, her native city, and made her professional debut in grand opera, singing in Madame Angot. Her American appearance was in concert, after which she went into vaudeville for a season. This is her first English role, and will mark her first appearance in the dramatic field.

CUES.

David R. Summers, night city editor of the Minneapolis *Tribune* and well known to many members of the profession, is in New York enjoying a vacation which will make him as well acquainted with the city as a native.

Carl Brehm and Ollie Halford celebrated their twentieth wedding anniversary at their home, 623 West Ninth Street, Erie, Pa., on Sunday, Aug. 6. They received the congratulations of many friends and relatives throughout the day.

Mrs. Hardin Burnley, whose success in England as a drawing-room and vaudeville artist was noted in the American newspapers last year, is appearing at the Ocean Grove children's carnival.

Lois Fox, the Southern impersonator, whose Swiss yodels, German lieders and Southern negro character songs have been well received features of the local concert field, is to forsake the concert platform for the stage this year. She is to be seen in an original character, worked up by herself.

Walter E. Perkins has entirely recovered from his recent accident while Summering in Maine, and has returned to this city.

Maria Di Grazia, a precocious child actress of a dozen years ago, having completed her schooling will again return to the love of her childhood. She has developed a beautiful singing voice.

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INCORPORATIONS AT ALBANY.

Many Companies File Organization Certificates with the Secretary of State.

The following theatrical and moving picture enterprises filed articles of incorporation with Secretary of State Lusansky at Albany the past week:

Peggy Company, New York City; to present dramatic, musical, and other stage attractions, and own and lease theatres; capital, $10,000; directors, Richard Lassar, 10 West 119th Street; Edgar H. Rosenstock, 156 Greenwood Avenue; Thomas W. Ryley, 44 West Forty-fifth Street, New York city.

Interstate Amusement Company, New York city; to engage generally in theatrical and amusement business; capital, $8,000; directors, Harry Wollrich, 24 West 119th Street; Otoe Schmidt and Sally Schmidt, 180th Street and Fort Washington Avenue, New York city.

Crystal Film Company, New York city; to manufacture and deal in films for the production of moving pictures; capital, $150,000; directors, Ludwig G. B. Erb, 388 East 203d Street; Samuel Fine, 309 Broadway; Simon Goldstein, 46 Maiden Lane, New York city.

Polish Wedding Amusement Company, New York city; to construct and maintain theatres, produce and dispose of plays, operas, and other attractions; capital, $10,000; directors, William J. Cahill, 380 East 166th Street; Arthur F. Driscoll, 11 West 123d Street; Daniel L. McCarthy, 1482 Broadway, New York city.

Federal Producing Company, New York city; to provide for the production of musical and theatrical performances; capital, $500; directors, George Layton, 323 West Forty-third Street; Edward P. Moran, J. Fred Helf, 136 West Thirty-seventh Street, New York city.

McCune-Ward Company, New York city; to carry on the business of proprietors and managers of theatres; capital, $5,000; directors, Augustus E. McCune, Herbert Ehrenberg, Joseph Cramer, 1482 Broadway, New York city.

Montauk Amusement Company, Brooklyn, N. Y.; to deal in real estate for amusement purposes of all kinds; capital, $1,000; directors, Henry S. White, 129 Smith Street, Brooklyn, N. Y.; John R. S. White, Clara A. White, Freeport, N. Y.

The Girl in the Train company, New York city; to produce and exploit operas, plays, burlesques and vaudeville attractions, and conduct theatres; capital, $5,000; directors, C. William Kolb, 150 West Forty-seventh Street; Michael Cohen, Max Plohn, 1480 Broadway, New York city.

National Restaurant and Amusement Company, New York city; to conduct a theatre or concert hall to be known as the Moulin Rouge, and present stage offerings of various kinds; capital, $150,000; directors, Otto B. Shulhof, 7 West Twenty-second Street; Alexander H. Meyer, 40 West Twenty-second Street; Isaac Wiener, 1342 Bryant Avenue, New York city.

Animated Photograph Company, New York city; to manufacture and deal in apparatus and machines for producing motion pictures, also to engage generally in moving picture business; capital, $100,000; directors, F. J. Connolly, 568 East 166th Street; Tristram Tupper, 34 Gramercy Park; Alexander J. Englander, 229 East Sixty-eighth Street, New York city.

The Madison Amusement Company, New York city; to carry on the business of proprietors and managers of theatres and moving picture shows, to own and dispose of plays, operas, etc.; capital, $12,000; directors, Jacob Weinberg, 169 Second Street; Joseph M. Goldstein, 229 East Twelfth Street; Ignatz Kestenbaum, 340 East Eighth Street, New York city.

HACKETT VS. BRADY.

James K. Hackett, who is to star himself in Louis Edward Shipman's dramatization of David Graham Phillips's novel, "The Grain of Dust," opening at the Lyceuem Theatre, Rochester, N. Y., on Sept. 7, has sued the William A. Brady Company to recover $5,000 for breach of contract. Mr. Hackett asserts that in 1910 he and the Brady company entered into an agreement whereby he was to appear as a star actor for a period of five years at a salary of $500 a week and a share of the net profits, to be at least $5,000. He asserts that he never got any part of the $5,000.

JOE WEBER ANNOUNCES.

Edmund Breese will reopen Weber's Theatre on Sept. 14 with a new play, A Man of Honor, by Rabbi Isaac Landman, of Philadelphia. On Labor Day Mr. Weber's production of Alma, Where Do You Live? headed by Truly Shattuck, will open at the Forrest Theatre, Philadelphia. On Sept. 1 two companies of The Climax will open, one at Poughkeepsie, N. Y., and the other at Charleston, S. C. Mr. Weber will also make two new musical productions, Senorita, opening out of town and coming to New York during the holidays, and a new musical comedy in which he himself will star.

MARGARET ANGLIN'S SEASON.

Liebler and Company have decided that Margaret Anglin will begin her next season in A. E. W. Mason's play, Green Stockings, next month in Philadelphia. Two weeks in that city will precede her advent into New York, where she will produce The New Religion, by Israel Zangwill, and will give several special matinees, including Maeterlinck's Death of Tintageles. Possibly Antigone and Medea will also be given. Henry Arthur Jones is now at work on a new play for Miss Anglin.

BILLY RITCHIE TO STAR.

Under the management of Gus Hill, Billie Ritchie will be featured in a brand new version of Augustus Daly's Around the Clock the ensuing season, with the strongest organization of his career as a manager. Among the added features will be three sensational pantomimic novelties, to be used at the climax of each act of the play. A transcontinental tour of the leading cities has been booked. The season will open Sept. 12 and close June 14, in Chicago.

CLASSIC DRAMA FOR IRVING PLACE.

John E. Kellard, supported by Aubrey Boucicault and Lillian Kingsbury, will open a season of classic drama at the Irving Place Theatre on Aug. 21. The opening play will be Sophocles's CEdipus Rex, to be given on Monday, Tuesday, and Wednesday evenings and Wednesday matinee. Hamlet will be the bill for the rest of the week.

HERBERT SILVER WEDDING.

Mr. and Mrs. Victor Herbert celebrated the twenty-fifth anniversary of their marriage on Aug. 14 by entertaining about two hundred guests at their home at Lake Placid in the Adirondacks.

FOR THE WALL STREET GIRL.

Jack Mason has engaged to stage the dances for Blanche Ring's new musical comedy, The Wall Street Girl. Hapgood Burt will write the lyrics for the piece.

ENGAGEMENTS.

Manuel Snyder has been re-engaged to play his last season's part in The Rosary, opening in Chicago on Labor Day and going to the Pacific Coast.

Ethel Brandon has been re-engaged for Mummy Tyl in The Blue Bird, the part she originated in this country.

Violet Heming has been engaged for the leading feminine role in The Deep Purple (Eastern company).

Lowell Sherman closes his season as leading man with the Albee Stock company, Providence, R. I., on Sept. 9. He has been re-engaged for the same position for next Summer.

Harry Linkey has been engaged to play Gordon Neville, the leading male role in Beulah Poynter's new play, Mother's Girl, opening at South Bend, Ind., Aug. 31. Mr. Linkey is now playing one of the principal roles in Little Miss Fix-It in Chicago.

Dale Devereaux, Jr., has been engaged to play Sam Eustance in Billy, the part played in New York by Franklyn Jones.

SANGER AND JORDAN

The annual meeting of the directors and stockholders of the corporation of Sanger and Jordan, international play brokers and agents, was held at their New York offices last week. The president and treasurer's reports on the past fiscal year, to July 1, 1911, were most favorable, showing a substantial increase in the volume of business done in America, Europe and Australia, likewise greater net financial profits than in any one of the preceding twenty-five years that the concern has been in business. The results of their department for the leasing out of plays for stock company purposes were equally gratifying. Walter C. Jordan was re-elected president and treasurer for the ensuing year, Gerald F. Bacon was re-elected vice-president and re-engaged as business-manager of the company, and is also to take full charge of the department for the leasing of stock plays, a position formerly occupied by George L. Stegner, who recently severed his connection with this concern and whose resignation as secretary and director of the company was duly accepted. William D. Leonard, the corporation's attorney, was elected a director and his services retained to fill the office of secretary for the ensuing year.

Olly Logsdon, formerly with Will H. Gregory, has associated herself with the Jay Packard Dramatic Agency, Cohan Theatre Building.

VAUDEVILLE

The current variety attractions are:

Brighton Beach.—Eva Tanguay, Bert Levy, the artist entertainer; Henry Horton and company in comedy sketch called Uncle Lem's Dilemma, written by Charles E. Locke; Elsie Faye, assisted by Joe Miller and Sam Weston, in singing and musical comedy skit; Welch, Francis and company in a sketch called The Flip Mr. Flop; the Five Musical Lundts, Juggling De Lisle, and Kelly and Judge, comedy acrobats.

Hammerstein's.—Ruth St. Denis, Trovato, George B. Reno and company, Joe Jackson, Bert Fitzgibbon, Bedini and Arthur, Victoria Four, De Dio's Circus, Watkins and Williams Sisters, Kramer and Ross, Edgar Berger.

Henderson's.—Belle Baker, Snyder and Buckley, Hawthorne and Burt, Three Escardos, Marvelous Dick, Robust Quartette, Mr. and Mrs. Harry Thorne, Mack and Williams, Alvin and Kenny, Gus Edwards's Country Kids.

Morrison's (Rockaway).—Four Mortons, "Consul," Son of Soloman, Vassar Girls, Courtenay Sisters, Al. and Fanny Steadman.

Fifth Avenue.—Ross and Fenton, Bert Fitzgibbons, Tivoli Four, Collins and Hart, May Tully's Ulayers, Mabel and Norton, Al. White and Girls, Dale and Boyle.

New Brighton Theatre.—Stella Mayhew, Tempest and Sunshine, Bell Family, Harry Fox and Millership Sisters, Melville Ellis, Howard and Howard, Bond and Benton company, Three Leightons, Latoy Brothers.

THE RECORD OF DEATHS.

Mrs. Annie E. Williams, mother of Hattie Williams, the actress; John D. Williams, of Charles Frohman's forces, and Joseph Williams, business-manager for Maude Adams, died at her home in Ashmont, Boston, Mass., last week, after a short illness. She had been a nurse most of her life, and was one of the oldest trained nurses in the State, having been at one time at the Massachusetts General Hospital.

Mlle. Mina Minar, a Parisian pantomimist, who appeared as a vaudeville star in The Darling of Paris and who danced the Apache dance, died Aug. 8, in San Francisco, of ptomaine poisoning. She was stricken on the night of July 31, but managed to play her part. Her husband, G. Molasso, the producer of French pantomimes, was notified, and he went West to take charge of the body.

CURRENT AMUSEMENTS.

Week ending Aug. 19.

ACADEMY OF MUSIC—Stock co. in Thelma—12 times.
BROADWAY—Lew Fields in The Hen Pecks—137 times, plus 8 to 14 times.
COLUMBIA—Trocadero Burlesquers.
CRITERION—John Hyams and Leila McIntyre in The Girl of My Dreams—2d week—9 to 16 times.
FOLIES BERGERE—Revues—14th week.
GAIETY—Excuse Me—161 times, plus 1 to 8 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 27th week—207 to 214 times.
GLOBE—Valeska Suratt in The Red Rose—9th week—42 to 49 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—The Coronation (in colors).
HURTIG AND SEAMON'S—Commencing Aug. 19—The Merry Whirl Burlesque.
JARDIN DE PARIS—Follies of 1911—8th week—43 to 48 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LIBERTY—Christie MacDonald in The Spring Maid—104 times, plus 1 to 8 times.
MAXINE ELLIOTT'S—Henrietta Crosman in The Real Thing—2d week—8 to 12 times.
METROPOLIS—Cecil Spooner Stock in House of a Thousand Candles—26 times, plus 10 times.
MINER'S BOWERY—Commencing Aug. 19—Follies of the Day.
MINER'S BRONX—Commencing Aug. 19—American Burlesquers.
M'NER'S EIGHTH AVENUE — Commencing Aug. 19—High School Girls.
MURRAY HILL—Commencing Aug 19—Girls from Happyland Burlesquers.
NEW AMSTERDAM—The Pink Lady—23d week—178 to 185 times.
OLYMPIC—Knickerbocker Burlesquers.
PROSPECT—Stock co. in Wildfire—72 times, plus 10 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—131 times, plus 1 to 8 times.
VICTORIA—Vaudeville—matinee.
WINTER GARDEN—Gertrude Hoffmann and the Russian Ballets.

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Atop the New York Theatre

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ZIEGFELD REAL FOLLIES of 1911

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75—Anna Held Girls—75

Also Bert Williams.

DATES AHEAD

(Received too late for classification.)

AMERICAN BURLESQUERS (H. D. Miner, mgr.): New York city 19-26.
BABY MINE (William A. Brady, mgr.): Los Angeles, Cal., 13-26.
BREWSTER'S MILLIONS (Al. Rich, mgr.): Geneva, N. Y., 19, Buffalo 21-26.
COW AND THE MOON (Charles A. Sellon, mgr.): Hammond, Ind., 20, Ludington, Mich., 21, Cadillac 22, Manistee 23, Travers City 24, Cheboygan 25, Sault Ste. Marie, Can., 26.
DAFFYDILLY BURLESQUERS: Cincinnati, O., 20-26.
DILL, MAX (Max Dill, mgr.): San Francisco, Cal., 20-26.
GOLLMAR BROTHERS' SHOWS: Grand Rapids, Wis., 16, Waupaca 17, Seymour 18, Manitowoc 19, Lake Geneva 21, Woodstock, Ill., 22, Rochelle 23, Maquoketa, Ia., 24, Tipton 25, Belle Plaine 26, Jefferson 28.
GREAT WESTERN STOCK (Frank B. Dare, mgr.): Little Rock, Ark., 14-26.
HALE, IRMA, STOCK: Manitowoc, Wis., 14-19, Green Bay 21-26.
HUMAN HEARTS: Cincinnati, O., 20-26.
LAMBARDI GRAND OPERA: Oakland, Cal., Aug. 20-Sept. 30.
MERRY WHIRL (Gordon and North, mgrs.): New York city 19-26.
MILLER, HENRY (Henry Miller, mgr.): Los Angeles, Cal., 14-19.
RINGLING BROTHERS CIRCUS: Portland, Ore., 15, 16.
SIR PERKINS (C. Jay Smith, mgr.): South Chicago, Ill., 17, 18, Battle Creek, Mich., 19, 20, Coldwater 21, Angola, Ind., 22, Albion 23, Rensselaer 24, Lowell 25, Monticello 26, Gary 27.
SNOBS (Henry B. Harris, mgr.): New Haven, Conn., 25, 26.

THEATRICAL PORTENTS IN CHICAGO

New Season Audiences Encouraging — Notes of New Stage Ventures and Gossip of Old—Bills of the Week—Colburn Chats.

(*Special to The Mirror.*)

CHICAGO, Aug. 14.—The Cort will be reopened for the new season this week, Saturday, with An Everyday Man, in which Thomas W. Ross will return to the city as a star. In the co. are: Florence Nash, Maidel Turner, Marie Malone, Elisabeth Nelson, Mildred Beverly, Sara McVicker, Rose Rand, C. Morton Horne, Frank Wunderlee, W. H. St. James, C. B. Welles, Francis D. McGinn, Charles Keane, Harold de Becker, Charles Merriwell, and J. A. Furey.

A Grain of Dust, from the story by David Graham Phillips, will be the play in which James K. Hackett will open the Blackstone Sept. 18.

The Kinemacolor exhibition at the Garrick continues to hold public interest and arouse favorable mention.

The Hoosier Schoolmaster will be the bill at the Crown next week.

Richie Ling has been succeeded in Dear Old Billy by Bernard Fairfax.

Rehearsals of Louisiana Lou are progressing gellvely at the La Salle, with the composer, Ben Jerome, at the piano. Frank Smithson is staging the production, and Frederick Donaghey and Addison Burkhardt, who wrote the book, are lending a hand. The co. now includes Alexander Carr, Sophie Tucker, Bernard Granville, William Riley Hatch, Eva Fallon, Mary Quive, Paul McCarthy, Dorothy Granville, Robert O'Connor, and Charles Mast.

Trixie Friganza and co. will begin their tour in The Sweetest Girl in Paris at Appleton, Aug. 28. Cathryn Rowe Palmer is in the co., and Edgar Murray and others of the original cast. Charles Goettler will be the manager and John Glennon the advance representative.

The tour of The Girl I Love will begin Sept. 3 at Racine, and after a week of smaller cities and a week in Kansas City will be at the Auditorium three weeks for the policemen's benefit. George Fox will be the stage director of the co.

O. R. Hinkel, manager of the La Salle Opera House, and for several seasons connected with Harry Askin's productions, will soon leave the theatre and the theatrical field to engage in a commercial enterprise northwest. He was formerly with Wagenhals and Kemper and Macaulay and Patton.

Newspaper articles recorded an appeal from members of The Festival of the World co. It appears that the co. festival began here and ended at the first stop, Aurora, where attachments are said to have impeded progress. At last accounts Harry Bonner, advance representative, was arranging for a benefit to get the co. home. It was to be a plain clothes benefit, since the costumes have been attached.

In spite of his cigarette parts, Jameson Lee Finney had made a strong impression on Chicagoans, and his death is greatly regretted here.

Elisabeth Drew is playing Myrtle Tannehill's part in Get-Rich-Quick Wallingford, at the Olympic.

Now season audiences, which were encouraging when the first theatre to open, the Alhambra, was tempting the public last week and the week before, were of good size at the National when Manager John P. Barrett began his new season with a new production, the Lyman Twins and The Speculators. The Englewooders were again reminded that they have one of the handsomest theatres in the city, and they were apparently very favorably impressed with the play. There is not much in the story of it to name the title on, though one of the characters, played by a Lyman, is supposed to have wasted money that way. The plot is sufficient for the purpose of the farce, and it is built effectively about a confusion of the twins to bring out the gifts of the Lymans for comedy and singing. They have a neat, dry manner of making their points and they have pleasing voices. Singing together in the chief song, "Membry," they delighted the audience to the extent of many encores. There were several other good singers in the co. Emma Abbott, a slim young woman, playing a modest ingenue radiating an appealing mixture of love, humility and longing, revealed a clear, sweet voice and made all her songs interesting. Patti Rosa, daughter of Patti Rosa, the singer, was a dashing widow and played the part in the proper spirit. In especially embellished numbers she sang artistically and won numerous encores. She appeared in several handsome costumes. Clark Mounts as Sharp, a man of affairs, had an exceptionally pleasing voice and his numbers were all popular. Wilbur Martin as the professor picked up a good farce pace in the second act and showed more ability than suspected in the first act. Mrs. Kathryn Evans and Mrs. Cora Adler played the maternal parts agreeably. There was a large chorus which was effectively employed in most of the numbers. The book and lyrics were written by Herbert L. Lyman and the music by Harry L. Alford. The twelve songs and opening choruses were all pleasing. Several, among them "It Is Hard to Say Good-by," were especially so.

Gilbert Douglas, succeeding Lionel Walsh in Little Miss Fix-It at the Chicago Opera House, has maintained the humor of that part. Percy Pagel, thoroughly well. His first appearance Monday night was virtually without a skin. He was on his way to Europe when summoned to Chicago. Harry Linkey has been equally successful in following Charles P. Hammond as the husband, Billie, making about all possible of this useful but not arduous part. For some reason Miss Raves has continued to omit the "best song" Strawberries," but the original and pleasing "Garden in Sweden" has been allowed to remain. James C. Lane and Edna Hunter have continued to arouse emphatic applause with the "turkey trot." Mr. Lane's capable way of playing his part, giving it a pleasing sort of promptness, vitality and right emphasis, has been an aid to the success of the production here. It is something of an accomplishment to step the turkey trot without making it too broad.

Dear Old Billy continues to prosper at the Whitney. A bright assemblage of women, mostly young, filled the theatre Wednesday afternoon, and laughed constantly. Ruth Tomlinson was playing Millie nicely, attacking the part with more vigor and less archness than her predecessor. Manager Will J. Davis, of the Illinois, is quoted as saying Dear Old Billy is the best farce in Chicago in twenty years.

Emmett Corrigan may return to Chicago in The Affair at the Barracks, which will have a run at the Grand Opera House early in the new season.

The Garrick will open Sept. 3 with The Boss. Holbrook Blinn will again play the title-role. Emily Stevens will be in the co.

World travel pictures continue at the Studebaker.

Will Kilroy has secured from the prolific pen of Lem Parker a successor to The Candy Kid. The new piece is called The Millionaire Kid. Raymond Paine is playing the title-part. The musical play is the bill at the National this week.

Dave Lewis will revive his farce, Don't Lie to Your Wife, and start on tour with a week at the Imperial.

Irene Franklin repeated the conquest of her previous visit, and drew unlimited applause from the audiences which filled the Majestic all last week. The big theatre has seldom been more persistently sold out even in mid-season. Miss Franklin sang some of her well-known character songs. The reputation of Miss Franklin as an exceedingly clever entertainer is growing here. She is gratifying proof that we need not depend on English music halls. Her characterizations are keener, wittier and more artistic. She is ably supported by Bert Green.

James Diamond and Clara Nelson, who were in Up and Down Broadway, followed Miss Franklin on the Majestic bill, but emerged with colors flying. Mr. Diamond has several resources as a comedian. He used them all effectively. Miss Nelson, very tall and like Mr. Diamond, endowed with an agreeable personality, gathered popularity as the act proceeded. Carson and Willard in China was a funny novelty which everybody seemed to regard as unusually good. George Mullen and Ed. Corelli were among the best, as usual.

Mildred Holland gave a portion of her Power Behind the Throne at the Majestic, and the tabloid costume romance of the musician's daughter and the Prince Charming fitted into a vaudeville bill surprisingly well. There were two scenes, the musician's garden, set in first and second entrances, and the palace interior, which came forth gorgeous and brilliant. Miss Holland made the emotional role of the musician's daughter always interesting and unusually strong in the final scene. Franklin Pangborn played Baron Ronald most creditably, and the rest of the little co. was capable: Robert Robson as the musician, Harvey D. Hays as the count, Del La Barre as the president, and Anna Baryon as the duchess.

After opening with Wang the first week in September, Manager Thompson, of the Angelus, will offer The Beggar Student as the second bill. Then Boccacio, Black Hussar, Bohemian Girl, The Mikado, and Robin Hood in the order named. Charles Kunkel has arrived to assist in the direction. Charles Huntington will be stage director. The redecoration of the theatre in gold and white is proceeding, and a one hundred-light chandelier is being hung over the center of the auditorium. Nearly the entire list of former employees of the American Music Hall, who were there when Colonel Thompson was manager, will be found occuying the same similar position at the Angelus, says Mr. Thompson. Ernie Young will be treasurer.

Louis Houseman has been appointed general representative in Chicago for Al. Woods's productions.

A co. playing The House Next Door has been organized in Chicago and will begin touring at Kenosha Aug. 22, with William V. Mong, who used to play in The Claybaker, in the leading part. Grace Hale, Helen Gillingwater, and Maud Hillman are in the co. A. A. Powers will be the manager.

Erwin Hoffman has signed with Vaughan Glaser for this season to represent the Glaser production of Salvation Nell.

Myrtle Tannehill has left Get-Rich-Quick Wallingford co. and gone East.

Manager George Kingsbury has resumed the refreshing ice decorations of the Chicago Opera House lobby as a special greeting to the warm wave. The cakes of ice stand center festooned with flowers and green plants. Strange to relate, they seem to make many people thirsty as they look at their cool, glistening depths.

A few enterprises which have followed the early bird maxim from Chicago within the last few weeks: The Wolf, Wizard of Wissland, Punkin Huskers, Two Merry Tramps, Yankee Doodle Boy, Wears Willie Walker, and Billy, which used to be Billy's Tombstone, with Frank Keenan in Sidney Drew's part. A production of The Two Orphans has been sent out by F. C. Wilson, three Cowboy Girls by Jacob Hoskins, and Telegraph Station 21 by S. J. Kennedy. Roseland Vereeny is playing the blind sister in The Two Orphans and Mrs. Wilson is playing Fonchard.

Complying with the new law against the common drinking cup, Manager Kingsbury, of the Chicago Opera House, has been supplying glassed paper drinking cups. You drink and throw away the cup into a waste basket. They will be used until the newest improvement, the bubble cup, is installed.

The big aviation meet is on in Grant Park and the air over the park and harbor is alive with fliers. Seats enough for a coronation parade have been built, and there is a long line of sheds for the machines, each one labeled with the name of the aeronlane expert. One of the newspaper headings due to the meet was ambiguous: Flies 4,000 Feet Above the City.

No Mother to Guide Her, at the Alhambra last week, tended to reinstate that theatre in the minds of its legion of old patrons, and this week they have The Cowboy and the Thief, by J. Wendell Davis, under the direction of the Rowland-Clifford co.

Paul Armstrong's Romance of the Underworld is giving a deep purple tinge to the bill at the Majestic this week. Frank Fogarty and George Anstein Moore are on the bill.

William Hawtrey was noticed standing in the lobby of the Garrick the other day giving points to the manager of the coronation pictures being shown on the inside. "We are seven here this afternoon," said the star of Dear Old Billy at the Whitney, "and I for one was enjoying myself until the lecturer began giving the wrong names and numbers to the regiments of the processions. His mistakes annoyed me, and I had to come out and try to make the corrections." The six others in Mr. Hawtrey's party were all members of his co. at the Whitney.

Grace Hayward is home at Oak Park from Europe and ready for another stock season at Frank June's handsome theatre, the Warrington. He has had it redecorated, apparently regardless of expense. The sum mentioned as the pecuniary gain of last season at the Warrington amounts to a respectable fortune, and meantime Miss Hayward as the author of Graustark, the play, won her rights to it in the court besides accumulated royalties.

Lee H. Hart, of this city, has been reelected for the fourteenth time general secretary-treasurer of the International Alliance of Theatrical Stage Employes.

Tragedy, which has been only a memory at the Haymarket since the days of McCullough, will have a representative there the opening week, when Thomas E. Shea will play his repertoire.

The bills this week: Whitney, Dear Old Billy; Olympic, Get-Rich-Quick Wallingford; Chicago Opera House, Nora Raves and Jack Norworth; National, Millionaire Kid; Imperial, Goddess of Liberty; Crown, the Lyman Twins in The Speculators; Garrick, motion pictures; Studebaker, travel pictures. OTIS COLBURN.

BOSTON'S LAST DULL WEEK.

The Season Soon to Be in Swing—Current and Promised Attractions.

BOSTON, Aug. 14.—There has been but one addition to the open places of amusement in Boston this week, and that is in the burlesque field, but it is a busy time for preparation, for the Boston and the Tremont have put ahead their time of starting their seasons by one week, and the Grand Opera House will begin just as had been scheduled, so that this may be positively set down as the final week of the dull period in Boston theatricals. There has been no change in the opening attractions booked, even if dates have been shifted.

There is only one change of bills in town this week, for at the Majestic Lindsay Morison's Stock co. replaced Clarice with Wildfire. This is the play which Lillian Russell had given twice here and with good effect, and consequently there was interest in the revival by a stock co., and especially in the work of Eleanor Gordon as the heroine.

Over Night continues at the Shubert, and, in fact, it will continue there for some time to come. Rumor has it that bookings will be so shifted that it will hold the stage until the regular theatregoers get back from their vacation resorts. Grace Griswold is proving one of the most popular members of the cast.

Waldron's Casino, on Hanover Street, was the first of the burlesque houses in the city to resume operations, and the new year started auspiciously with the Majestic. The Gaiety, which has been renovated during the vacation, will fall into line next week, and will give The Belles of the Boulevard. Austin and Stone's, which has had a renovation, will fall into line at the same time. At this house, by the way, there will be a change of policy, with two divisions, a stock co. giving farce-comedies in one part and pictures and specialties in another.

Charles Richman heads the bill at Keith's this week with his co. in The Fire Escape. Antoinette Walker sharing the honors, and the others are Gus Edwards's School Boys and Girls, Melville and Higgins, Will Rogers, Carroll and Cooke, Major and Roy, Williams and Warner, Carl McCullough, and Harry Tsuda.

At the Orpheum Hasel and Hasel, Maxwell and Dudley, De Haven and Sidney, Dorothy De Schelle and co., Kenny and Hollis, Mar and Evans, Sherman and Morris, and Brennahan and Monahan made up the list.

The Globe has only a short time before it changes back its policy from vaudeville and pictures to combination. It makes a complete change in its programme this week.

The Hub has a double bill this week, changing in midweek, as do the Scenic, Pastime, Premier, Star, and Savoy.

Out at Norumbega the vaudeville is replaced by farce-comedy for a week in The Girl and the Private by Matthew Ott, whose brother, Bob Ott, is the principal comedian in the co.

A similar Ott family party prevails out at the Medford Boulevard open air theatre, where The Purple Lady is the bill, with Matthew as the dramatist and Phil as the principal comedian.

The Kinemacolor pictures of the English Coronation have made good at Tremont Temple, and they will be continued there for one more week.

After seeing how well Mrs. Wiggs of the Cabbage Patch went with his stock co., Lindsay Morison promptly decided to try Old Jed Prouty to follow Wildfire. Wilson Melrose was in new lines when he tried Mr. Shubbins, but now he will take Richard Golden's old character.

John Craig has engaged Morgan Wallace to play second leads and comedy characters with the stock co. at the Castle Square. Mr. Craig and Mary Young will lead the organization, and among those re-engaged are George Hassell, A. L. Hickey, Gertrude Binley, and Mabel Colcord.

William D. Andreas, business-manager of the Park, and his wife spent the week end at the Moorings, Marion, as the guests of Colonel and Mrs. Harry E. Converse. Later they are to go to Scituate for the golding there.

Thus far three attractions have been announced for the opening of the new Liebler theatre on Eliot Street—the Plymouth it is to be called. First the honor was given to Polemander Walk, next to Viola Allen with her new play, and now the latest aspirants are the Irish players who are to be imported. The reason given is amusing—because Mayor Fitzgerald saw them in Ireland and declared that they ought to be secured for America, and all this time we Bostonians supposed that Mayor Fitzgerald was travelling on the Continent with the Chamber of Commerce excursionists and learning how to make Boston bigger, busier and better.

Julie Ring, who is going to be at the Boston in The Girl in the Taxi while the Harvard aviation meet is in progress at Squantum, is going to try to make an aeroplane trip with some of the bird men—at least she was the first to come out with a declaration of willingness. If Grahame-White is really engaged to Marie Campbell, as the cable had it last week, he will not be as popular with the pretty actresses as he was a year ago.

When the inventory of the estate of Mrs. Julia Ward Howe was filed last week it was found that she left about $40,855. She was best known for writing "The Battle Hymn of the Republic," and her tragedy, Hippolytus, was produced by Margaret Anglin here last season.

Among the passengers who arrived here on board the *Arabic* last week was Kate Phillips, the English actress, who has not been here since she was in Henry Irving's co. seventeen years ago. She is to play in America the coming season.

The members of the Association of Theatre Managers of Boston who are in town for the hot weather had an extra outing last week, when they were entertained at Nantasket at a shore dinner. Quite a number of managers went down and had a jolly time.

And by the way, Judge J. Albert Brockett, the counsel for the Boston managers, has got his new aeroplane. It is a Queen monoplane, which looks very much like a Blériot, and it will be flown at the meet by E. McNamara, the chauffeur for the judge.

William P. Carleton, who visited friends here after the conclusion of his engagement at the Castle Square, has gone to Buffalo, N. Y., where he will spend the remainder of the summer.

Mrs. Lilla Viles Wyman, the teacher of dancing, sailed last week on the *Lusitania* for a short visit in Europe. She has coached the society girls of the Vincent Club for their annual theatricals, at which no men are ever admitted as spectators.

Henry W. Savage has been cruising along the coast of Maine in his yacht, but came to Boston to see about some of the details of Excuse Me, which opens the Tremont 21.

Bostonians were interested in the christening of the little son of Dr. and Mrs. Harry M. Haynes, who were at Sag Harbor, L. I., visiting Mr. and Mrs. Robert Edeson. All the village turned out to the ceremony to see the young man given the name of Robert Morrill Haynes.

George E. Clark, treasurer of the Castle Square, has gone to his old home at Hanson for his vacation, and is dividing his time between fishing and farming.

Acrobatics are profitable for prisoners, as was proved at Salem last week. Sylvester Le Baron, of that suburb, was in the jail, where he had served four of a six months' sentence for non-support. His skill with the vaudeville team of Le Baron and Le Baron enabled him to squeeze through bars which would have held a stouter man, and therefore he obtained his liberty. He had been a "trusty" and was given many privileges which the others did not have. The jail officials would like to know how he got his file and rope to help his escape.

Mary Ann Fetherston, aunt of Vincent T. Fetherston, treasurer of the Hollis Street Theatre, died last week at the Holy Ghost Hospital, Cambridge, at an advanced age. For more than thirty-five years she had been with the Bullard family at Dedham, in which town she was buried.

Isabella M. Stone, formerly well known as a concert singer, and wife of Major J. B. Pond, has brought suit for $10,000 against Sherman L. Whipple, William R. Sears, and Hugh W. Geden, of the law firm of Whipple, Sears and Geden, claiming that they caused that judgment might be entered for the Boston Elevated Railway Co. in the suit for $10,000 which she had brought, claiming damages for injuries which she had received in one of their cars. She claims that they did not get her consent for the judgment, and that if the case had gone to trial she would have received the full damages.

Word has come from Geneva that the body of young Homer Diman, of this city, had been found embedded in a crevice of the glacier, Dent du Midi, near Chamonnix. He was lost there on July 5, and search had been made for him ever since. He was a nephew of Madame Louise Homer, the grand opera soloist, and his mother also possessed great musical ability. She lived at Silvan, in Switzerland, and she had her son with her for the year between his graduation from Worcester Academy and his entering Harvard. His father was Frederick L. Diman, the musical director of the school, at Arlington, who was killed a few years ago by accidentally stepping in front of the train at that station. The body of the glacier victim was sent to Silvan, the home of his mother.

An interesting bit of musical gossip has come by the cable from Paris, and that is that the romance between Lydia Linkowska and George Baklanoff, of the Back Bay Opera co., is at an end. It had been predicted that these Russian singers would be married, as they were devoted off the stage, but it seems that another Russian, Ida Rubenstein, the dancer, has come into the picture. The latest rumor is that she may come to Boston for the coming season.

Evelyn Parnell, the Boston Girl, who made her debut in this city and is now singing in Correggio, Italy, has sent word to her friends here that after she had sung La Traviata eight times she was presented with a gold watch and a clasp set with pearls.

After having been idle for months after its completion, the National, on Tremont Street, will be opened the first week of September. The house is by far the largest in the city, with seats for 3,700, going far ahead of the Opera House or the Boston. It has an area of 17,000 square feet, and the orchestra has 38 rows of seats. Being so large, it can afford to run vaudeville for 5, 10 and 15 cents. It is owned by the Tremont-Berkeley Co., and it will be managed by G. W. Ryder, with acts from the United Booking Co. of America.

JAY BENTON.

M. STEIN'S · MAKE-UP
ABSOLUTELY GUARANTEED

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

LOS ANGELES.

The World and His Wife—Margaret Illington in a New Play, Kindling—Nat Goodwin.

Week commencing July 31 the Belasco Theatre co. presented, for the first time by any stock co., Charles Frederick Nirdlinger's adaptation from the Spanish of Jose Echegaray's El Gran Galeoto, The World and His Wife. This piece has been under the personal direction of James Neill and is one of the best things played by the local co. for some time. Donald Bowles played Don Ernesto, Robert Harrison the role of Severo. Lewis Stone, cast as Don Julian, made much of the part, and Thais Magrane gave a most satisfactory portrayal of the role of Teodora. Miss Sullivan was also excellent as Mersedes. Dick Vivian and Charles Ruggles capitally handled the roles of Beaulieu and Pepito. Next week, Girls will be the bill. In this play will be introduced as regular members of the Belasco co. Bessie Barriscale and Howard Hickman, both of whom have been members of the Alcazar Stock co., of San Francisco.

Patrons of the Burbank Theatre 30-5 witnessed Margaret Illington in Charles Kenyon's new play, Kindling. It is of the emotional sort and somewhat socialistic, though it serves to introduce new types, emotions and ideas. The story deals with a woman of the slums, married, who finds she is to become a mother. Being at heart a good woman, she becomes mindful of the one idea, her child to be. She has the idea that the child will be born into a life of shame, and with such an idea in mind she desires to exchange the city life for that of the prairies, and to achieve that end she steals in order to obtain money. Her husband is one of those futile men who read and think, believing that it is a sin for people to bring children into the world when they cannot give them an even chance in life, and because of this the wife fails to tell him what is in store. Thus the story winds with the husband, in the end, trying to assume the theft himself and with the wife protesting. Forgiveness comes from all sources at the end and through this various reconcilements occur and the play ends in happiness. Miss Illington's conception of the role as Mazzie was really a work of art and was highly commended. A. Byron Beasley as the husband left nothing to be desired, and David Hartford as the "heavy" of the play was big and convincing. The rest of the co. filled their respective roles most satisfactorily. The piece will probably run through the second week, as the attendance is exceptionally large.

Nat C. Goodwin, assisted by Marjorie Rambeau, Joseph Galbraith, Charles Gilbiry, and the Auditorium Stock co., gave a delightful production of An American Citizen at the Auditorium 31-5. The demand for seats has been so great as to insure a second week.

Frank Topitzky, treasurer of the Mason Opera House, who has been in the hospital with rheumatism for the past month, is again able to be about and is being welcomed by a host of friends. DON W. CARLTON.

SAN FRANCISCO.

Henry Miller in The End of the Bridge and The Havoc—Richard Bennett.

Henry Miller has made a success of his stay at the Columbia. This week, commencing 7, The End of the Bridge was staged, much to the pleasure of the audience. This has been Miller's seventeenth visit with us and perhaps he will never come to our city again. Those who could not secure seats for the two weeks of Havoc will be given an opportunity on Friday matinee, 11, to see it. Mr. Miller has given us more first productions than any other actor.

The Alcazar produced Arms and the Man last evening, 7, to a big house, Richard Bennett being the star, ably supported by Mabel Morrison. This is the third week of Mr. Bennett's engagement.

The Orpheum has as features Stone and Kolins in Mon Amour, Tom Terriss's co., and Lon Angera.

The Empress is headlining Edoward Jose and co., Jimmie Britt, the one-time champion featherweight, a native of San Francisco, and the Flying Russells.

Bevani Singers will be with us again next Winter, likewise Sousa and his band and Pavlowa and Mordkin. A. T. BARNETT.

OAKLAND.—MACDONOUGH (H. H. Campbell): Landers Stevens and Georgie Cooper in The Aviator July 31-5; fine performance; capacity houses. Sapho 6-12.——LIBERTY (H. W. Bishop): Bishop's Players presented An American Widow 31-6; fine attraction; business exceptionally good. Salvation Nell 7-13.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): A spirit of exceptional good will pervades the whole production of The White Sister 7-12 surrounding Alice Fleming's special engagement here for a single week, in order that her retirement from the stage may date from this city, where four stock seasons have insured her established popularity. Every player in the co. makes her welcome, personal as well as cordial, and the resulting performances are notable for their clearsighted readings and forceful presentation. Sharing success with her is Henry Crosby (likewise engaged specially for this production), fresh from laurels won in Denver and Salt Lake, and still the sterling actor of dignity and repression that he was back in the first Poli Summer Stock season in 1904 with Lawrence B. McGill and Marion Barney. Coupled with their good work was that of John Ince, whose earnest and effective soldier-lover was warmly appreciated. John Fee and Joseph Eggenton as lieutenant and physician, respectively, did good work, and Antoinette Rochte's Countess had strength and spirit. No player has gained quicker local prestige than Mrs. Wheatcroft, and her governess was one more delightful characterization. Oscar Eagle's stagecraft showed in good taste of settings and good discipline of presentation. Capacity business marked the twelve performances; hence Mr. Poli had good cause to smile. Alias Jimmy Valentine will be given 14-19, with Strongheart to follow.——PARK (Shea Theatres Co.): Opening is announced for 10, with Excuse Me.——ITEMS: Scarcely a waking hour throughout the entire week was free from greetings and felicitations to Alice Fleming, coupled with regrets at her decision to retire to non-professional life.—Henry Crosby will spend a few days in New York arranging details for the coming season's work, and then he him to Maine where Mrs. Crosby and Miss Carolyn are awaiting him at "Castle Ad Lib" for vacation until rehearsal time.—Robert M. Sperry announces his fourteenth consecutive year as programme master at the Park, and for good measure he will handle the Grand (New Haven) publicity programme. WILLIAM P. HOPKINS.

WATERBURY.—JAQUES (V. Whitaker): Poli Stock in Alias Jimmy Valentine 7-12 pleased large houses.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Dark.——ORPHEUM (C. A. Leach): The Minstrel Four, Frank Tenny's Klassy Kids, Rogers and Evans, Elina Gardner, Ed. La Belle July 30-5; good bill, to capacity. Those Four Kids, Fred Rouen and co., Williams and Culver, Clayton Macklem, Leo Filler 6-12. Harry Fields's School Kids, Ida Clare, Les Jah, Original Kichie Asakis, Robert Wingate 13-19.——BIJOU (Chase and Dacey): Dark.——MAJESTIC (A. B. Hoyt): The Conners, Colton and Darrow, Billy Cross, Jimmy Rego 30-5; poor bill and business. Bobby Stewart, Gertrude Earl, the Hammonds, Zouboulakis, Kenneth R. Waite 6-12.——GRAND and SAVOY: Pictures to capacity.——IMPERIAL, ASTOR, PHOENIX, and DREAM: Pictures to satisfactory business.——ITEMS: The Bijou is dark for this week, and is being put in shape for the opening of the Starkey Players 13.—The Montgomery Amusement Co., of this city, operating the Grand here, also picture houses in Columbia, S. C., and Atlanta, Ga., will take over the management of the Odeon and Folly at Savannah, Ga., on the 19th. This co. is one of the most progressive in the business, and is capitalized at $100,000.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Trelawney of the Wells July 31: elaborate production under auspices of Columbian Club and staged by M. Hogan; much enjoyed.——ORPHEUM (Jack Allen): Light vaudeville 31-5; business fair.——ITEM: Outdoor resorts and picture houses all doing well; weather very hot.

ILLINOIS.

PEORIA.—AL FRESCO PARK (J. Frohsin): Free vaudeville week 7 included Courtney and Jeaunette, Atterbury's Band, Al. Henry, Elsie Stark; good bill; large crowds throng park daily.——MAJESTIC (Henry Sandmeyer, Jr.): House opens season 17, 18 with Thomas W. Ross in An Every-Day Man, being first performance of same. Messrs. Frazee and Lederer, under whose management the production will be; Owen Davis, the author, and other notables will be present. Mr. Frazee is a former Peorian The Spring Maid 21.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): Season opens 17 with Henry Woodruff in The Prince of To-night. The Rock of Ages 19. Harry Bulger in The Flirting Princess 23. Graustark 24. The Wizard of Wiseland 30.

INDIANA.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): The Great Marshall Show 10-12. Tempest and Sunshine 18. Sis Perkins 23.

IOWA.

DES MOINES.

William Vance Players at the Airdome—Harry Bulger Opens Season at Berchel Theatre.

Because of a strike of street car employees which tied up the system, Manager George Macartney was compelled to close the Ingersoll Park Theatre as well as the park itself for three days; the park opening again 8.

The Majestic, continuous vaudeville, closed 6 until 20 in order that the interior may be entirely redecorated. It will reopen to continue Sullivan and Considine attractions, changing on Sundays and Thursdays.

At the Airdome the William Vance Players are appearing in Camille 6-12. Miss Johnstone plays the title-role, Mr. Sabine is Armand, and Mr. Thorne De Arville. Paid in Full is announced for early presentation.

The Berchel Theatre, which will play K. and E. and Stair and Havlin attractions under Elbert and Getchell's management the coming season, opens 27 with Harry Bulger in The Flirting Princess. Henry Woodruff in The Prince of To-night follows, the two attractions dividing the week.

The Princess with its stock co. will open its third season 27 in A Woman's Way. Marion Ruckert will succeed Frances McHenry as leading woman, and Corliss Giles will return as leading man. The co. will include sixteen people; two more than last year.

The Orpheum will open 27. Big changes have been made in the entrance and lobby. The vaudeville house will be ready in plenty of time for the initial bill. State Fair Week. Foster's Opera House will be permanently closed Sept. 1, after playing The Country Boy as a State Fair Week attraction.

The Iowa State Exposition is in progress 24-1.
H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Dark.——ITEMS: The Opera House at Clarion was destroyed by a fire that originated in and completely wrecked the electric light plant adjoining the playhouse.—The opposition gang of the Forepaugh and Sells Brothers' Shows spent several days here the week of 1, billing the city and surrounding country in opposition to the 101 Ranch Wild West Show, which is dated here Sept. 1. The Forepaugh-Sells date is Sept. 16.—Excellent crops in this section have made the territory attractive for tented attractions.—Busby Brothers, who control a big string of theatres in Illinois and Iowa, are opening their houses early this season, and the initial attraction is Richard Carle in Jumping Jupiter, with Edna Wallace Hopper as co-star of the attraction.—John D. Caylor and Myra Jefferson will play the leading roles in The Lion and the Mouse co. this season.—William C. Cushman will put out two cos. playing The Toymaker's Dream this season.—An Eighteenth Century Lodge, a Masonic play for Masons, only will be given its premiere at Storm Lake, 22, under the personal direction of Joseph E. Morcombe, the author and a recognized authority on Masonry and Masonic history. The play will be given in the Opera House at prices ranging from $1 to $2.—Merle H. Norton will send out two Missouri Girl cos. as usual this season.—Cecil Andrus, who is heralded as "the Chicago girl star," is to be featured in a musical farce, entitled A Married Bachelor.—In addition to three cos. playing Lena Rivers, Howard Brandon will put out a new play, entitled The Girl from God's Country. L. C. Zellens will manage the Coast co. and look after the publicity end of all of Mr. Brandon's attractions.—C. S. Primrose's attractions for next season will be Ole Swanson, Ole Petersen, and Under the Harvest Moon.—Gaskell and McVitty, the well-known Chicago managers, announce for the coming season three very strong attractions in The Rosary, Rosalind at Red Gate, and The Servant in the House.—Jones and Crane announce the managers of their cos. as follows: The Wolf, Mr. Crane; Weary Willie Walker, Fred B. Flood; Yankee Doodle Boy, George L. Dick.—Circle C. Ranch and The Prince of His Race are the attractions that Oscar Graham will put out for the season of 1911-12.—Fred G. Andrews, who managed the Pete Raymond Show at the Metropolitan in Minneapolis until it closed on account of an accident to Mr. Raymond, jumped into the breach recently, and with thirty minutes' notice went on for four performances and played Old Man Rogers in Esmeralda.—Mr. Andrews will be with Baker and Castle's Western Graustark co. the coming season. With Mrs. Andrews he has been recreating at a cottage on Lake of the Isles.—E. C. Wilson will put out a Two Orphans co. again this season, and Frank Kenzary will be business-manager of the co.—Mrs. Wilson (Camilla Dahl) will be featured with the attraction. FRANK E. FOSTER.

DUBUQUE.—AIRDOME (Jake Rosenthal): Harvey Comedy co. July 30-2 in Utah, 3-5 in The Red Circle; played to good business. Same co. 6-9 in The Red Cross Nurse, 10-12 in The Devil's Kitchen.——UNION PARK THEATRE (Jake Rosenthal): Nip and Tuck, Fidler and Shelton, the Longleys, and Bob Dailey 30-5; improved drawing cards. Four Casting Campbells, Rose and Oaks, John A. West and co., and Carl Demarest 6-12.——ITEM: Harvey Orr, one of the proprietors of the Harvey co., has joined it here, and will appear in the cast in the future.

RED OAK.—BEARDSLEY (L. M. Beardsley): Morey Stock co. in A Girl's Mistake, The Singing Girl, Vagabond's Wife, Wife in Name Only, Cast Aside, and The Whole Dam Family July 31-5; capacity business.

FORT DODGE.—AIRDOME (D. Barnett): Fraser Stock co. in Ten Nights in a Barroom and The Man from Sweden 4-9; excellent satisfaction, to immense business.

KANSAS.

FORT SCOTT.—AIRDOME (Harry G. Brinch): Player Players in The Newlyweds Across the Great Divide, A Social Judas, As a Man Sows, Marriage a la Carte, and The Silent Partner July 30-5; pleased good business. Hatton-Bailey co. 7-12.

KENTUCKY.

LOUISVILLE.

Seasonable Weather and Good Business at Parks—Personal Mention and Gossip.

Kyrl and his Bohemian Band was a strong attraction at Fontaine Ferry Park 5-12. Extra good vaudeville was also offered, the following artists participating: McCormack and Wallace, R. A. G. Trio, the Nevas, Madame Jenny and her Wonderful Performing Cats and Monkeys and the Funny Twins, the Potts Brothers. The weather has been seasonable and the attendance large.

Riverview Park 5-12 offered Sirignano's Band, with Elsie Tuell as soloist, and the Riverview Stock co. in One Night in June, which proved a winner, all of the members of the co. were suitable cast.

At Hopkins's a fine vaudeville bill was given with Flo Adler, Mazie and Dazie, Charles Reinhart, the Newmans, Charles Montell, and Carlyle Moore and Ethlyn Palmer.

The New Buckingham will open the 1911-12 season early in September. As a member of the Empire Circuit, it will present the very best of the burlesque cos. that will be on the road. Managers John and Jim Whallen are quietly enjoying the Summer at their Old Kentucky House on the banks of the Ohio, just outside of the city.

Lillian Dullinger, who died here recently, was known on the stage as Lillian Raymond, and was last professionally engaged as leading woman of the Charles Emerson Cook Stock co., of Hartford, Conn. "A promising career was pitifully cut short by the dread White Plague, as one of the local papers put, "on the eve of realization of a life's ambition."

Louisville Lodge of Elks, No. 8, will celebrate with a monster aviation meet Sept. 24 at Churchill Downs. Colonel J. L. Gribble, the local birdman and a member of the lodge, will have the affair in managerial charge.

Harry Cossgden, a Louisville boy and a member of the Riverview Stock co., is high in the favor of the Riverview patrons, and has received high words of praise in the local papers for artistic work in the parts entrusted to him.

In a recent issue of a Louisville paper there is reproduced an article on "The Advantages of Stock co. Training from the Pen of Thais Lawton," as published in a New York magazine. The well-known actress, who is a native daughter, has had an ample and varied experience, and states her views in an interesting and an illuminating manner.

CHARLES D. CLARKE.

MIDDLESBORO.—MANRING (J. P. Dugan): The Clark-MacDonald Musical Comedy co. 3-5; good co.; fair business. Plays: A Knight in Old New York, In Gay Paree, vaudeville.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (I. W. Phelps): The Lincoln Park Stock co. presented Shamus O'Brien 7-12; excellent satisfaction; co. under the direction of Harry D. King; made a host of friends; productions well staged; large attendance.——ITEMS: Gladys O'Hearn, of this city, has been engaged by Coban and Harris for one of their cos., and left for New York 4.—J. Fred Miller has returned from New York.—Ray Sumner opened with A. H. Woods's The Girl in the Taxi co. at El Paso, Tex., 9.—J. J. Rosenthal, the genial representative for A. H. Woods, was our thanks for his very interesting "Tales from the Woods" which came by mail. It is a very clever idea.—Nina Lasche is spending her vacation with friends in this city.—The Lester Lescrgan Stock co. arrived in New Bedford 3.—The season will open 14.—The Palace still remains dark.—George H. Brennan, whose new novel, "Anna Malleon," has been barred from the New York Public Library, is a native of this city, where his sisters and family still reside.—Mr. and Mrs. Walter McPhail, of New Bedford, are again visiting at Tiverton, R. I.—William Manning, who has been connected with Managers Sheedy and Cook for several seasons in this city and Newport, has gone to Woonsocket, R. I., to have charge of a theatre in that city.—Anna Sheedy, of New York, has been appointed treasurer of Freebody Park, Newport, R. I., for the balance of the season.—Manager George Hill is in Iowa for a few days.—Charles A. Goettler will manage The Prettiest Girl in Paris co. this season.—Timothy Holland, a native of this city, died in New York city 4. Mr. Holland was well known in the vaudeville field at one time, declared to be the greatest trick-wire and clay dancer in America. Funeral took place in this city 9. W. F. GEE.

SPRINGFIELD.—Poli's Stock co. has lost two popular members, Carl Brickert and Lovell Alice Taylor going to prepare for their regular season's work. Miss Taylor's farewell appearance, week July 31-5, was in Billy, the farce-comedy made from Sidney Drew's vaudeville sketch, in which the leading role is taken by a set of false teeth, and her Saturday farewell reception on the stage was a flattering one. Week 7-12, when Mrs. Dane's Defense was presented, saw a new leading lady, Claudia Lucas, and the return of a former favorite, Julia Varney, who got a warm greeting. Miss Lucas scored a hit in the leading role. Rogers Barker, back from a week's vacation, gave an able rendering of Sir Daniel. Miss Varney carried well the ungrateful role of Mrs. Bulson-Porter and Phillip Quin was an effective Lionel. Edith Campbell, Corinne Cash well, Thomas Williams, and Harry Fisher did their usual good work. The new stage director, Giusio Socola, showed good results. The bill week 14-19 is The Days of a To-morrow, with the Liebler scenery and several members of the Gertrude Elliott co. to make it more effective. The Woman, the new Belasco play, has been booked for the Court Square Sept. 5, 6.

George Edward Stacy, of this city, recently with W. H. Crane's co., will be in advance of Blanche Ring in The Wall Street Girl this season. EDWIN DWIGHT.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent): Whalom Park Opera co. in The Royal Rogue 7-12; enjoyed W. good houses. Forbidden Land 14-19.——BIJOU (Harold F. Jackson): Vaudeville and pictures 7-9.——ITEMS: Dexter W. Fellows, advance agent for Barnum and Bailey, left 6 for Rutland, Vt.—J. Grant Gibson, formerly with the Whalom Opera co., is in town.—Hazel Cameron, Dorothy Fox, English Curtis, and Julia Curtis closed with the Whalom Opera co. 12.—The Dominion opens with The Girl Who Dared Sept. 4.

TICKETS

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WORCESTER.—POLI (J. C. Criddle): Poli Stock co. in The Wife 7-12; attendance large. Man on the Box 14-19.—WHITE CITY CASINO: Manhattan Players in The Bohemian Girl 7-12 pleased good business. The Mikado 14-19.—LINCOLN PARK THEATRE: Phil Ott and good co. in The Purple Lady 7-12; attendance big.

GARDNER.—THEATRE (W. A. Wesley): Lynn Stock co. in The Girl and the Outlaw, Gambler's Daughter, Ten Nights in a Barroom, Monte Cristo, The Moonshiners, and Web of Revenge July 31-5; S. R. O. business.

MAINE.

PORTLAND.—KEITH'S (J. E. Moore): Rosalind at the Red Gate 7-12; played to big houses and made big hit. Why Smith Left Home 14-19.—GEM, PEAKS ISLAND: Daughter of America 7-12; crowded houses.—CAPE THEATRE: The Renaways 7-12 drew well and pleased.—RIVERTON PARK: Bob Ott and co. in Girl and Pirate 7-12; biggest business of season.—PORTLAND (J. W. Greeley): Opened new season 7 with strong vaudeville attractions; S. R. O. every day.—ITEM: Louis Albion, efficient stage director of the Keith Stock, leaves co. 20, and will be much missed.

BELFAST.—OPERA HOUSE (W. J. Clifford): Klark-Urban co. (return) in The Little Gray Lady, Cameo Kirby, and A Woman's Sacrifice 7-9; pleased crowded houses. Quincy Adams Sawyer 21. Man on the Box 23.

MARYLAND.

BALTIMORE.

Four Houses Reopened for New Season—Eugene Perry Appointed to Succeed "Jeff" Bernstein.

Business at Ford's where Howe's pictures are on view, shows no sign of decreasing.

The new season opened 14, when four houses reopened.

The Garetz, which had the distinction of opening the season 5 with Al. Reeves's Beauty Show to a packed house, offered The New Jersey Lilies week 14. The Monumental threw open its doors 12 with The Fashion Plates for a week's engagement to good business. On the same night Holliday Street Theatre again welcomed its patrons with The Chief of the Secret Service, which will hold forth 14.

The Auditorium, which is controlled by the Messrs. Shubert, contrary to its usual custom, began a preliminary season of three weeks 14, offering a series of motion pictures depicting Dante's Inferno. This is the first time this house has opened its season at such an early date, and the outcome will be watched with interest.

Eugene Lawrence Perry has been appointed the new manager of the Auditorium to succeed the late "Jeff" Bernstein. Mr. Perry is a stranger to Baltimore, and comes from Atlanta, where he has been most successful in looking after the interests of the Shuberts. That Mr. Perry means to duplicate the splendid record of Mr. Bernstein is evident from the fact that he is the first to arrive at the theatre in the morning and the last to leave. Baltimoreans wish Mr. Perry and his associates much success in his new field.

I am at last able to give the opening dates of the various playhouses without fear of change in plans or attractions. Ford's will begin their regular season Sept. 4 with Polly of the Circus, and on the same night, both the Auditorium and the Savoy will reopen: the former with Al. H. Wilson as the attraction, and the latter with Katherine Ravenscroft in Diamond Chip. The Boston Players will again occupy the Savoy for the season, beginning Sept. 11. The Academy of Music will probably be the last house but one to open, and while no definite date has been announced, Sept. 25 is being most favorably considered. When the house reopens it will be a practically new theatre from pit to dome.

James L. Kernan, the veteran theatrical manager, will celebrate his forty-sixth anniversary as manager and producer 21, and in honor of the event he will offer an unusually strong bill at the opening of the Maryland Theatre, of which he is owner and manager. The bill will include several old favorites, among them being Annie Yeamans, John P. Ward, Frank Curan, Gus Williams, Lottie Gilson, and others. Mr. Kernan will be showered with congratulations from his many friends and business associates, and all Baltimoreans will join in wishing him many more years of health and prosperity.

I. BARTON KREIS.

MICHIGAN.

DETROIT.

Praise for Jessie Bonstelle and Charles Balsar—Record of the Week.

At the Detroit Opera House 7-12 the Sheehan Grand Opera co. divided the week between Carmen and Martha to fair attendance.

Dainty Josie Heather, of English music hall fame, was the topnotcher at the Temple 7-12, and made a pleasing impression. The entire bill was in keeping with the standard of the house, and included the Four Fords, Six Brown Brothers, Frank Stafford and co., Jimmy Lucas, Rem Brandt, Hastings and Wilson, and the Ballots.

The Bonstelle Stock co., which has been crowding the Garrick each night and three matinees a week, offered Rachel Crothers's sterling play, A Man's World, 7-12, in which Miss Bonstelle gave a strong and logical interpretation of the title-role, and the same may be said of Charles Balsar's portrayal of Malcom Gaskell. Next week, Wildfire.

At Miles Theatre, Manager Porter gathered together another strong bill, headed by Mlle. Nadge, in a physical culture act of merit. McGrath and Yeoman presented an original sketch, The Prima Donna and the Lunatic, and Ver Valin gave a clever exhibition of the ventriloquistic art.

The burlesque season of 1911-1912 opened at the Avenue Theatre, 6, and the Lady Buccaneers furnished a satisfactory bill. Next week, Williams's Ideals.

The opening date at the Lyceum Theatre is scheduled for week after next.

ELYP A. MARGNI.

COLDWATER.—TIBBITTS OPERA HOUSE: Rosalind at the Red Gate July 25. The Rosary 31.—UNDER CANVAS: Frank Robbins's Circus 28.

MINNESOTA.

ST. PAUL.

Mrs. Fiske and Company Drew Well—Good Entertainment at the Empress.

When Mrs. Bumpstead-Leigh turned toward the soft, gray stairway, with the soft, gray piano underneath it, and called out "Maw!" the audience tittered rather audibly, for just then the final curtain fell. This last line, or rather word, in the play had its desired effect, and those present knew why Mrs. Fiske in Mrs. Bumpstead-Leigh had scored another success. The support throughout was satisfying, particularly Malcolm Duncan as Peter Swallow, Henry Stephenson as Justin Lawson, Cyril Young as Kitson, Florine Arnold as Mrs. De Salle, and Kathleen MacDonell as Violet De Salle. The attraction played to excellent business at the Metropolitan 7-9. The audience on the opening night was a very large one; most of the eighteen boxes were filled, and even the much discussed gallery held a large assemblage. Local talent will give an entertainment for the benefit of the Catholic Women's Guild 10. Dark 11-26. Bright Eyes 27-Sept. 2. Chauncey Olcott 3-9.

It was on April 7, 1895, that the first Giffen-Neill co. began an engagement at the Grand. They had come from Denver. Henrietta Crosman was the leading woman, and the opening bill The Jilt. Not very long after this engagement James Neill became Mrs. Fiske's leading man in the first vehicle used upon her return to the stage as Mrs. Fiske. This was Marie Delpche, or, as it was first called, The Queen of Liars. For the last few years Larry Giffen, Mr. Neill's partner of 1895, has acted as advance representative for Mrs. Fiske. As Minnie Maddern, Mrs. Fiske appeared early in February, 1888, at the old Grand, on Wabasha Street, and again the last week in December, 1889, at the Harris Theatre, which stood on Sixth and Franklyn Streets. Her plays at that time were Caprice, In Spite of All, and Featherbrain.

The Empress bill 6-12 consists of Nellie Brewster and Amsterdam Quartette, Tony and Norman, Harry Bouton and co., Miller, Bagle, and Miller, Mrs. Robert Fitzsimmons, and Freeman and Dunham. JOSEPH J. PFISTER.

DULUTH.—LYCEUM (C. A. Marshall): Mrs. Fiske in Mrs. Bumpstead-Leigh 5 pleased big business. Girl of the Golden West, by Gus Forbes Stock co., 7-13 (except 11). Miss Nobody from Starland 11.

CLOQUET.—UNDER CANVAS: Gentry Brothers 5; excellent performance; good business.

MISSISSIPPI.

GULFPORT.—THEATRE (E. Lang): Why Tim Left Home 10.

MISSOURI.

ST. LOUIS.

Charlotte Walker and Julia Morton Well Received—William Jossey's New Play.

A Woman's Way at Suburban Garden 6-12. Charlotte Walker is holding generously sized audiences. Julia Morton plays the part of the widow with rare good taste. Miss Walker in The Inferior Sex 12-18.

Pif, Paf, Pouf at Delmar Garden 6-12 pleased. Emma Carus made a signal success. Ed. P. Temple in Pinafore Sept. 12-18.

William Jossey Stock co. put on The Little Lady of Heart's Desire at West End Heights. This play, written by Mr. Jossey, was enjoyed by large, enthusiastic audiences. Velma Whitman, in the leading role, showed to excellent advantage. Blue Mouse 12-18.

Carville and his band returned to Forest Park Highlands 5 and played to two big crowds in the vaudeville theatre. Mr. and Mrs. Erwin Connelly in Love Finds a Way were a prominent feature. Dave Ferguson, also featured, and the Big City Quartette, were very prominent, and won long and loud applause.

Coronation pictures at Garrick Theatre have been attended with unusual interest 6-12.

Columbia Theatre opens 16. It will continue to run first-class vaudeville. Henry E. Dixey and Gladys Moore will be the features of the bill.

American Theatre opens 20 with Rock of Ages. D. E. Russell, former manager of the Imperial, will succeed Manager Fleming, who was forced to leave the city on account of his health.

Walter Sanford, of Kansas City, will manage the Olympic this year, succeeding the late F. Short. VIVIAN S. WATKINS.

KANSAS CITY.

Good Bills and Business at All Vaudeville Houses—Outdoor Attractions.

Another strong bill at the Empress 6-12 drew the usual big houses.

Sorentino and the Banda Rossa began their second week at Electric Park 6 to increasing crowds, who were especially enthusiastic in their receptions of the programmes offered.

The Kinemacolor pictures were shown for the second week at the Shubert 6-12, drawing good audiences nightly. The pictures are unique in this line, and have found ready appreciation.

Fairmount Park had another baboon race 6 as the stellar attraction, while vaudeville, boating, and bathing were all popular.

A good vaudeville bill and Stanard's Band were the features of Forest Park's bill 6-12, drawing good business. D. KEEDY CAMPBELL.

ST. JOSEPH.—AIRDOME (C. N. Philley and R. Van Houten): Thomas Players in Salomy Jane July 30-5; one of the best of season. Louis and Frank Thomas and Kathryn Stevens deserve special mention. Lady of Lyons 6-12. Pain's Last Days of Pompeii 14-20.—ITEM: Stella Thomas Coffer has joined The Beauty Spot co. in New York.

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MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Chauncey Olcott in Macushla 9.—EMPRESS (William J. Swarts): Originally the Grand, for two years past the Majestic, now christened the Empress by Sullivan and Considine to conform to the names of their chain of houses, the old names are history. Bill 8-11: The La Vine-Cimaron Trio in Imagination, Klating's animals, Bijou Russell, Willard Hutchinson and co., Harry Mayo, Four Solis Brothers, Empresscope.

NEBRASKA.

KEARNEY.—AIRDOME (Berbig, Hoppen and Schwarz): Dorothy Stock co.; with Marie Russell in Anita, the Singing Girl; Little Princess, Man of the Hour, Servant in the House, Man on the Box, and Madame Sherry July 24-29; business good. American Stock co. 31-5.—UNDER CANVAS: Forepaugh-Sells Circus 14.—ITEM: Former Manager Saup returned from trip to Coast without having found looked-for opening and will remain in this vicinity.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Week of July 31-5: Malone and Malone, dancing, singing and acrobatic act; Bert Alexander, bicycle rider; Miss Wood, singer and good pictures, drew well first half of week. Bill for balance of week: Gracie and Dares, comedy act; Archie Collins, boy monologist; Miss Wood, and the regular five reels.

DOVER.—RUSTIC THEATRE CENTRAL PARK: Andy Lewis and a capable co. in The Aero Girl pleased big business July 31-5. J. W. Gorman's high class vaudeville 7-12.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Season opened with De Rue Brothers' Minstrels 9; pleased light business.

NEW JERSEY.

NEWARK.

Robert Livingston and Jessie McAllister Shared Honors—Richard Thornton Well Received.

The conditions at the Newark Theatre are just the same—packing them in at every performance. The Payton co. presented The County Chairman 7-12. Joseph W. Girard scored as Jim Hackler, Clifford Stork gave an excellent performance of Tillford Wheeler, Raymond Capp played the disagreeable Rigby as the author had intended. Robert Livingston as Jupiter shared the honors with Jessie McAllister, who kept the audience in an uproar; her make-up as Chick Elsey was excellent. Old Heidelberg 14-19.

The Proctor Stock co. presented The Fourth Estate. Being a man's play Mrs. Brinker has very little to do, but what she does she does excellently, and when it comes to the display of charming gowns she is never found wanting. Richard Thornton, the new leading man, made his debut and scored. He is a good looking, competent actor and reads his lines well. Girls 14-19.

The Aborn Opera co. presented The Belle of New York 7-12 to crowded houses. The Golden Butterfly 14, and a season of grand opera is promised for September.

Waldman's Opera House will be known in the future as the Gayety, under the management of Leon Evans, opening 21 with Dave Marion's co.

The Columbia Theatre opens 14 with John Larkins and co.

Corse Payton Stock co. remains with us after their engagement closes at the Newark Theatre. Mr. Payton has leased the New Orpheum, now nearly completed, and expects to open Labor Day. GEORGE S. APPLEGATE.

JERSEY CITY.

Preparations for New Season at Local Houses—Big Business at Palisades Park.

There is a general activity about the local theatres. Frank Henderson opened his Academy of Music 7 with vaudeville and motion pictures, to fine business. Cary McAdow is again in charge of the house. The Majestic Theatre and Bon Ton Theatre commence season 28.

The Red Feather was put on at Palisades Park 7-13 by the Aborn Comic Opera co., to big business. A fine performance was given, which was much appreciated. Blanche Morrison

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as the Countess and John B. Phillips as the Captain were splendid. The rest of the cast was all to the good. The Belle of New York 14-20. The open air attractions at the park are numerous and entertaining.
WALTER C. SMITH.

UNION HILL.—HUDSON: So great was the success of the Hudson Players in Alias Jimmy Valentine that it was continued for a second week to fine patronage. Jane Cowl is excellent as Rose Lane and receives the best of support from a clever co. Are You a Mason 14-20.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Edward M. Hart, res. mgr.): The Vaughan-Lytell Stock co. gave fine performances of The Prisoner of Zenda 7-12, which drew large audiences and gave splendid satisfaction, being admirably acted and handsomely staged. Bert Lytell proved a clever hero, and gave forceful interpretations of the dual roles of Rassendyll and Rudolph, the Fifth. Helen Robertson, Miss Vaughan, Wilson Reynolds, and Alfred Hudson, Jr., were well cast and won much favor. William T. Amadell scored a pronounced hit as Colonel Sapt, giving evidence of exceptional ability. Lew Dockstader's Minstrels 11. Vaughan-Lytell Stock co. week 14-19. The Marriage of Kitty.—EMPIRE (James H. Rhodes, res. mgr.): Waldon's Trocaderos 10, 11, with Frank Finney and Minnie Burke, supported by large co. of burlesque favorites. George Evans's Honey Boy Minstrels 12.—PROCTOR'S (Howard Graham, res. mgr.): Offered a good vaudeville programme 7-12 to packed houses.—MAJESTIC (Emil Deitches): Vaudeville and motion pictures entertained crowded houses 7-12.—ITEMS: Townsend Walsh, a well-known Albanian and former newspaperman, is spending a few days in town. This season Mr. Walsh will be in advance of Henry W. Savage's production of Everywoman.—Charles Waldron, the burlesquer manager, was in town attending the opening of his Trocadero co. at the Empire 10, 11, which will prove one of the best high-class burlesque organizations on the road this season.—F. Ray Comstock, of Harmanus Bleecker Hall, announces a choice list of bookings at his theatre the coming season.—Thomas A. Clinton, cellist in the Van Curler Theatre Orchestra, Schenectady, N. Y., died suddenly at St. Peter's Hospital in this city. GEORGE W. HERRICK.

MIDDLETOWN.—THE STRATTON (O. S. Hathaway): Black Patti Musical Comedy co. 9; fair business; good co. The Maidens of Richard Brothers, and Vitagraph 10-12; good houses. Madame Sherry 28. Other attractions booked; Dockstader's Minstrels, The Newlyweds and Their Baby.—MIDWAY PARK THEATRE (D. C. McMonagle): Marron and Heins, the minstrel boys; Harry Dare, musical comedian; Madeline Burdette, vocalist; Prince Marqueline and co., Magic 7-12.—ITEMS: Musical Hall, Goshen, has been leased for five years by A. Haldenreid, of Jersey City, under whose management the house will be run. Moving pictures will be installed 12.—A. Malone and Joseph Truex, electricians, closed their engagement at Midway Park Theatre 6 to resume their positions in Brooklyn.—Pierce McKee has resumed his former position as treasurer at the Stratton.—Frank Madge and wife, of this city, known on the stage as Madge and Morton, high-class musical artists, leave shortly for San Francisco to open on the Pantages' Circuit for a twenty weeks' engagement Sept. 1.
R. E. FRANCISCO.

ELMIRA.—RORICK'S (George Lyding): This house enjoyed another bumper 7-11, when the Manhattan Opera co. offered When Johnny Comes Marching Home most acceptably; large and delighted houses.—MAJESTIC (G. H. Van Demark): Leone and Dale, Tanua, Perry and Elliott, and Dennis Brothers 7-12; large and well-pleased houses.—LYCEUM (Lee Norton): Will reopen with Black Patti 17.—MOZART (G. W. Middleton): Reopens 18 with George Evans's Honey Boy Minstrels.—ITEMS: Manager G. W. Middleton has returned from a pleasant automobile trip of the State, and is busily preparing for the opening of his house.—The baseball teams of George Evans's Honey Boy Minstrels and the Elmira "Advertiser" will clash at State League Park 18.—Schweppe Brothers' new house is rapidly nearing completion, and an opening is planned for early in September. J. MAXWELL BEERS.

ROCHESTER.—TEMPLE (J. H. Finn): Glaser co. in Such a Little Queen; gave a very enjoyable presentation of this clever comedy 9-12. Mr. Glaser as the King and Miss Courtney as the Queen gave excellent interpretations of their respective roles. In the supporting roles Messrs. Carver and Mayall deserve special mention. Salvation Nell 14-19.—BAKER (F. G. Parry): The regular season at the Baker opened with East Lynne as the attraction 7-9. An excellent production was given by a competent cast. Fabio Romani; or The Vendetta was enjoyed by large houses 10-12. The cast was fully able to meet all the requirements of the piece. E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): Dockstader's Minstrels appeared before large audiences 8, 9. Lew Dockstader out them over in his usual effective manner and Neil O'Brien was welcomed back. The musical portion of the programme was excellent.—BASTABLE (S. Bastable): This house opens 21-23 with The Goose Girl, followed by The Struggle 24-26.
E. A. BRIDGMAN.

BAY SHORE.—CARLETON OPERA HOUSE (C. E. Brewster): The Trahern Stock co. in The Lion and the Mouse July 28; excellent co. and business; Blanche Hall as Shirley Rossmore doing excellent work; responding to numerous curtain calls between third and fourth acts. Three Weeks 4; Franklyn Gale playing the lead. The Missouri Girl 1; good co. and business.

(Continued on page 18.)

BROOKLYN AMUSEMENTS.

Events of the Week at the Beach Houses—Personal Mention and Timely Gossip.

The Princess Rajah, in her Egyptian dancing act, headed a fine bill at the New Brighton Theatre last week. Belle Baker, the singing comedienne, rendered some lively songs and also a dramatic one which made a big hit. J. Francis Dooley, assisted by Corrinne Sales in their comedy skit, Pavement Patter, were also enthusiastically received. Another dancer who made a hit was Louis Stone, who stands on his head and patters away at the end of a special platform. Bud Fisher, the cartoonist, drew some Mutt and Jeff sketches, that seemed to please. De Delos Animal Comiques proved a splendid number, while Bert Howard and Effie Lawrence in The Stage Manager won favorable notice. Others on the bill were Albert F. Hawthorne and Frank Burt in The New Recruit and Edwin Holt and company in The Mayor and the Manicure.

A good bill was presented at the Brighton Beach Music Hall headed by another one of Gus Edwards's musical skits, with Johnny Stanley and Bessie Clifford in the principal roles. Ben Welch, the Hebrew impersonator, kept the audience in roars of laughter. Joe Jackson, the tramp with the bicycle, was also amusing, and the Great Richards, female impersonator, had the audience deceived completely. Collins and Hart, in their funny burlesque of strong men, were also a big success. Fred Hamill and his Musical Kids appeared in an entertaining sketch. A Morning Rehearsal, and the Van Brothers, in harmony and comedy, were also good. The Bootblack Quartet sang well, and Georgie Mack and Mercedes Lorens in a musical comedy skit made a favorable impression. Professor Louis Reinhardt and his renowned rhythmists gave a delightful musical programme, the selections from The Balkan Princess as an overture and Paul Lincke's The Glow Worm for the intermission number being both well rendered.

Pauline Boyle, manager of the Gotham Theatre, is spending a few weeks at Rockaway Beach, prior to resuming her duties at the East New York Playhouse.

Mlle. Dazie scored another hit at Morrison's Music Hall, Rockaway Beach, last week, and received several curtain calls at every performance.

Evelyn Watson, the popular ingenue of the Gotham Stock company, returned to this city after a few weeks' vacation at her bungalow at Woodland Beach, and will remain in Brooklyn visiting her many friends throughout the borough, until she opens at the Gotham on Sept. 2. This marks Miss Watson's third season at the Gotham.

On Aug. 9 a benefit performance was given at the Harry Williams Long Beach Theatre, Long Beach, L. I., for the stage children's Christmas Tree Fund, that was organized by the late Tony Pastor, but which since his death has been carried on by Bijou Fernandez, Mrs. Able, Mrs. Morrison, and William Harris. The entire bill was given by the stage children and was the same which was presented at the Criterion Theatre, Manhattan, last New Year's night. The proceeds of the entertainment will go to the Children's Christmas Tree Fund, and the children who took part in the entertainment have been invited by Mrs. Able to spend the rest of the week at the Long Beach Inn.

The following have been selected as members of the Gotham Stock company for the coming season: Louise Carter, Victor Browne, Evelyn Watson, James Kyrle MacCurdy, Kate Woods Fiske, Addison Pitt, Frank Fielder, and Mae Desmond.
CHARLES J. RUPPEL.

WASHINGTON.

New Season Shows Considerable Activity—Stanley James Made Another Hit.

The Columbia Players commenced their eighteenth successive big week at the Columbia Monday night with The House of a Thousand Candles, in which Stanley James scored a pronounced success. George M. Barbier as John Marshall Gleasarm, A. H. Van Buren as John Gleasarm, Frederick Forrester as Arthur Pickering, Everett Butterfield as Larry Donovan, Willard Robertson as the Rev. Dr. Stoddard, John M. Kline as Morgan, Theodore Hardy as the Sheriff, Nina Melville as Sister Theresa, Sister Superior, Jessie Glendinning as Gladys Oliva Armstrong, and Frances Neilson as Marion Devereaux, all scored. Next week, The Liars.

The regular opening of the Academy of Music was attended Monday night by an overflowing audience. A Fugitive from Justice, a four-act play by John Oliver, was the opening bill, with Arthur De Voy, leading a co. of most excellent merit; presenting a story of graphic description of life upon the Mexican border during the late insurrection. Next week, The Chief of the Secret Service.

The Casino Theatre, under directorship of W. T. Kirby, opens under the new leaseship of Dr. S. Galeali, of Richmond, Va. It will be a picture house, with vaudeville, with four performances a day. The Casino is now a part of a circuit embracing five cities in the South. The opening bill presents Theo and her singing and dancing dandies; Arthur Rigby, the minstrel; the Charbino Trio of gymnasts, and Elsie Follette and Jack Wicks, singing and dancing specialists.

The Belasco Theatre commences a season of pictorial exhibitions this week with the Kinemacolor, the Charles Urban and C. Albert Smith motion picture photography. A change at this house is made in the announcement of the opening bill for the regular season. Instead of The Balkan Princess, Al. Wilson will open Sept. 11.

The season at Chase's commences next Monday with a bill that presents Taylor Holmes, the Marimba Band, Mrs. Gene Hughes and co., Hanlon Brothers and co., Lee White and George Perry, the Ioleen Sisters, Madame Jacobs's Comedy Dogs, and others.

The regular season at the Gayety Theatre opened 14 with Al. Reeves's Beauty Show. The Gayety Theatre staff again presents George Peck as resident manager and Harry Jarboe treasurer. L. A. Rice, last season's press representative, is now assistant treasurer.

The New Lyceum Theatre opens, Fall and Winter season 21 with Matt Kennedy's The Jolly Girls. A. C. Mayer is now resident manager.

Crowded houses attend the Sunday night special engagement of the Lyman H. Howe Travel Festival at the Columbia Theatre.

H. Winnifred De Witt, manager of Chase's, has returned from Europe.

The bill at the Cosmos for the current week presents the vaudeville acts of the Boston City Quartette, the Three Sisters Creighton, Emilie Egamor, Lester Brothers, and Burbank and Danforth.

Dick Richards, press agent during the Summer season for the Aborn Grand Opera co., has been engaged for the business management of The Arab, with which Edgar Selwyn opens at the Walnut Street Theatre, Philadelphia, Sept. 4. Mr. and Mrs. Richards, who have been in Washington during the Summer, left last week for New York.

The Majestic Theatre, under Frank Weston's continued management, will open for the season 25, presenting the Holden Players, a stock co., that has just concluded a successful Summer season at the Baker Theatre, Rochester, N. Y., for an indefinite stay. The opening bill is Dora Thorne.
JOHN T. WARDE.

A WESTERN SKETCH.

Lewis Wood will produce a new sketch, called The Way of the West, at the Odeon Theatre, on 145th Street, next Monday, Aug. 21. It is to be a pretentious scenic production. In the cast besides Mr. Wood will be Virginia Milliman and J. E. Mackin.

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But the best acting, masculine or feminine, of the entire piece is that of Anthony Andre, as Simonides. He puts into his role emotion and intensity that carry conviction straight home.—Indianapolis *Star*.

Without any disparagement of the others of the cast it may safely be said that from the standpoint of dramatic criticism the work of Anthony Andre, as Simonides, was the finest piece of acting in the entire production. The lines are strong, fraught with wonderful dramatic possibilities, and Mr. Andre rose to their every possibility with fine effect reading the lines perfectly, shading his reading with excellent judgment, and in all giving an interpretation of the part in a manner that only a master could do it.—Dubuque *Times-Journal*.

Anthony Andre as Simonides furnishes the most humanly interesting character in the play. His acting suggests the question: Why should they not all be human instead of palpably stagey and elocutionary puppets?

It would be a shattering of traditions, but wouldn't that be a relief?—San Francisco *Examiner*.

One of the most difficult roles, and the one which was perhaps most impressively presented, was that of Simonides, played by Anthony Andre. It is no mean accomplishment for an actor never to rise from a sitting position, and yet to read his lines with such power of declamation, with such sincerity as to hold the spellbound attention of the audience through the longest passages of the play.—Omaha *World-Herald*.

The one who makes the greatest hit is Anthony Andre, as Simonides. He does some really great acting, and carries his audience with him to whatever depths or heights of feeling he goes.—Fresno *Tribune*.

Little more could any audience of playgoers ask than Anthony Andre gave them last night. He overshadowed Ben-Hur.—Los Angeles *Evening News*.

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(Continued from page 17.)

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Kirk Brown and co. closed successful four weeks 5. Dockstader's Minstrels opened regular season 22.——LYRIC (J. E. Lewis): Belden Stetson Stock co. July 31-5; business good. DON HOLBROOK.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant): After a very successful Summer season of motion pictures this house will open its regular season with Madame X 15. Doctor De Luxe 25. Country Sheriff Sept. 2. Madame Sherry 4.——ITEM: Manager Gant says that the season looks like a very successful one, and has about seventy-five first-class attractions booked.

BINGHAMTON.—STONE OPERA HOUSE (H. L. Hathaway): Black Patti co. 14.——CASINO PARK (J. P. E. Clark): Motion pictures 7-12.——ROSS PARK (J. P. E. Clark): Vaudeville 7-19; pleasing good business.——UNDER CANVAS: Barnum and Bailey 7; very heavy business.

UTICA.—MAJESTIC (Ford S. Anderson): Dockstader's Minstrels 7. Majestic Stock co. to good business 8-12 pleased.——HIPPODROME (P. F. Clancy): Vaudeville and pictures to large business 7-12.

SARATOGA SPRINGS.—BROADWAY (M. B. Haase): New Boy 10 failed to appear. Madame X 17. American Husband 21. Girl in the Taxi 24. Thief 26.——PONTIAC (J. C. Graul): Vaudeville 4-10 pleased good houses.

WALDEN.—THEATRE (C. R. Didsbury): Maltese Players 10-12 in The Wrong Mrs. Appleton, The Thief Girl, Great Reward, The Pinkertons; fair business. Blue Mouse 30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: George H. Evans's Minstrels 7; good attraction and house. Excuse Me 17. Madame X 19.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Borie): Motion pictures 11, 12. Girl in the Taxi 25.——UNDER CANVAS: Sparks's Shows 16.

NEWBURGH.—ACADEMY (Fred M. Taylor): Lew Dockstader's Minstrels 14.

OHIO.

SPRINGFIELD.—SPRING GROVE CASINO (W. A. Gillen): Adams and Guhl Musical Comedy co. 8-12 presented The Two Admirals; opened to capacity, business continuing good; bound well pleased. Week 12-19 Gruet and Gruet, Bessie Browning, Sisters Heclow, Rice and Elmore, Trip De Witt Young and Sister.——FAIRBANKS (Sun Amusement Co.): Dillae and Geyer, Jeanette Adler, Boutin and Tillson were the bill 7-12 and drew fair patronage. Elliott and West, Irving Jones, Sisters Charteries and Holliday 14-19.

MASSILLON.—NEW ARMORY THEATRE (C. C. Haverstack): Will open with Vogel's Minstrels 18.——GRAND (Fred G. Smith): Will open with vaudeville Sept. 4.——ITEMS: Manager Smith is spending his vacation at Mackinac Island.—Manager Haverstack has booked some fine attractions, and says outlook for season is brighter than ever before.

PORTSMOUTH.—CASINO (Arthur Berthelet): Millbrook Stock co. in John Mildmay's Honor July 31-5; business good. A Man's Honor 7-12.——ITEM: Roy Gordon and Alice Terry were married here 5 and left 6 for the East to join The Little Rebel co.

EAST LIVERPOOL.—ROCK SPRINGS THEATRE (Sam McCutcheon): Adams and Guhl Musical Comedy co. July 24-5 in The Two Admirals and A Trip to Paris; pleased big business.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Will open with Field's Minstrels 19.——ITEM: The new Lyric is nearly completed, and is expected to open Sept. 4.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Will open with John W. Vogel's Minstrels 23.——ITEM: Bright outlook for new season.

BELLEFONTAINE.—GRAND (C. V. Smith): Billy Clifford in Girl, Man and the Game 18. Winifred St. Claire Stock co. 21-26. Madame Sherry Nov. 11.

OKLAHOMA.

M'ALESTER.—AIRDOME (A. Bert Estes): Morey Stock co. in The Better Way, End of the Trail, Tie That Binds, Dixie Land, Thorns and Orange Blossoms, and A Runaway Match July 31-5. McMillan Stock co. 7-12.

PENNSYLVANIA.

PITTSBURGH.

Davis Stock Company at the Grand—Martin Alsop and Carol Warren Pleased.

PITTSBURGH, Aug. 15.—At the Grand this week the Harry Davis Stock co. is presenting Confusion, and it is a good production and entertaining. Moths is announced to follow.

St. Elmo is the play at the Lyceum and is acted by an adequate co., headed by Martin L. Alsop and Carol Warren. Underlined are Beverly of Graustark and The Traveling Salesman.

The Broadway Gaiety Girls is the bill at Harry Williams's Academy. A two-act musical satire, Frivolous Frivolities, is the feature, in which Post and Russell are the chief funmakers.

The Pittsburgh Hippodrome, at Forbes Field, offers a lengthy and diversified bill, and the attendance continues large.

The Garety will open 21 with Al. Reeves and his Beauty Show.

The Eighteenth Regiment Band, with Ethel Collins, vocal soloist, is the current week's feature at West View Park. Kennywood Park offers its regular amusements.

(Continued on page 26.)

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE PACIFIC (Harry Clay Blaney): Boston, Mass., 19-26.

ANGEL AND THE OX: Philadelphia, Pa., 21-26.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Moncton, N. B., 16, St. John 17-19, Fredericton 21, Caribou, Me., 22, Presque Isle 23, Millinocket 24, Bar Harbor 25, 26.

BABY MINE (William A. Brady, mgr.): Halifax, N. S., 14-19, Sydney 21, 22, Glace Bay 23, New Glasgow 24, Moncton 25.

BROWN, GILMOR (Frank A. Brown, mgr.): Cripple Creek, Colo., 16, Buena Vista 17.

COBURN PLAYERS (Chas. Coburn, mgr.): Bluff Point, N. Y., 16, Elizabethtown 17, Huntington 18.

COUNTY SHERIFF (Eastern: O. E. Wee, mgr.): Meredith, N. H., 16, Ashland 17, Plymouth 18, Woodsville 19, Lisbon 21, Littleton 22, White River Junction 23, Woodstock 24, Randolph 25, Burlington 26.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Aug. 10—indefinite.

DEEP PURPLE (Leibler and Co., mgrs.): Atlantic City, N. J., 14-19, Chicago, Ill., 20—indefinite.

ELI AND JANE (Harry Green, mgr.): Stoningtion, Ill., 16, Findlay 17, Villa Grove 18, Hindsboro 19, Arthur 21, Divernon 23, Pawnee 24, Winchester 25, Nebo 26.

EXCUSE ME (Henry W. Savage, mgr.): New York city Aug. 14—indefinite.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Youngstown, O., 21.

FUGITIVE FROM JUSTICE: Washington, D. C., 14-19.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4-Sept. 2.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19, 1910, Sept. 23, 1911.

GILMORE, PAUL: Calgary, Alta., 14-16.

GIRL AND THE TRAMP (Co. A: Carlos Inskeep, mgr.): Darlington, Ind., 16, Waynestown 17, Kokomo 18, Marion 19, Muncie 21, New Castle 22, Springfield, O., 23, Sabina 24, Bainbridge 25, Jackson 26, Glouster 27.

GIRL AND THE TRAMP (Co. B: Carlos Inskeep, mgr.): Cayuga, Ind., 16, Dana 17, Marshall, Ill., 18, Greenup 19, Collinsville 20, Troy, Mo., 21, Centralia 22, Fulton 23, California 24, Tipton 25, Windsor 26.

GIRL AND THE TRAMP (Co. C: Carlos Inskeep, mgr.): Waukegan, Ill., 27, Harvard 28, Evansville, Wis., 29, Edgerton 30, Stoughton 31.

GIRL IN THE TAXI (A. H. Woods, mgr.): San Francisco, Cal., 14-19.

GIRL IN THE TAXI (A. H. Woods, mgr.): Albany, N. Y., 25, 26.

GOOSE GIRL (Baker and Castle, mgrs.): Paterson, N. J., 17-19, Syracuse, N. Y., 21-23, Rochester 24-26.

GRAUSTARK (Baker and Castle, mgrs.): Toledo, O., 13-16, Battle Creek, Mich., 17, Kalamazoo 18, 19, Chicago Heights, Ill., 20, Hammond, Ind., 22, Rantoul, Ill., 23, Bloomington 24, Peoria 25, 26.

HAWTREY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., June 26—indefinite.

MADAME X (Henry W. Savage, mgr.): Gardner, Mass., 25.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city Aug. 14—indefinite.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Northport, N. Y., 16, Babylon 17, Pt. Washington 18, Great Neck 19, Glen Cove 21, Huntington 22, Mattituck 23, Amityville 24, Freeport 25, Hempstead 26.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Oxford Junction, Ia., 16, Lisbon 17, Belle Plaine 18, Traer 19, Dysart 21, Reinbeck 22, Gladbrook 23, Eldora 25, Boone 26, Cedar Rapids 27.

MISSOURI GIRL (Western: Norton and Rith, mgrs.): Bismarck, N. D., 16, Mandan 17, Dickinson 18, Beach 19, Glendive, Mont., 20, Terry 21, Miles City 22, Forsythe 23, Billings 24, Columbus 25, Big Timber 26.

MORAL CODE, THE (Arthur Hammerstein, mgr.): Rochester, N. Y., 21-23.

NEST EGG (Joseph M. Gaites, mgr.): Asbury Park, N. J., 24-26.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Minneapolis, Minn., 27-30.

OVER NIGHT (William A. Brady, mgr.): Boston, Mass., Aug. 7—indefinite.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Pelliston, Mich., 16, St. Ignace 17, Alpena 18, Cheboygan 19, Onaway 20, Harrisville 21, Standish 22, West Branch 23.

PRINCE OF HIS RACE (Oscar Graham, mgr.): Webb City, Mo., 27, Oswego, Kan., 28.

ROBSON, MAY (L. S. Sire, mgr.): Sault Ste. Marie, Can., 17.

ROCK OF AGES (Rowland and Clifford, mgrs.): Lincoln, Ill., 17, Decatur 18, St. Louis, Mo., 20-27.

ROSALIND AT THE RED GATE (Gaskell and McVitty, mgrs.): Indianapolis, Ind., 14-16, Grand Rapids, Mich., 17-19, Dowagiac 21, Goshen, Ind., 22, Nappanee 23, Kendallville 24, Coldwater, Mich., 25, Tecumseh 26.

ROSARY, THE (Rowland and Clifford, Inc., mgrs.): St. John, N. B., 21.

ROSARY, THE (Gaskell and McVitty, mgrs.): Waukegan, Ill., 20, Burlington, Wis., 21, Elkhorn 22, Delevan 23, Harvard, Ill., 24, Woodstock 25, Ft. Atkinson, Wis., 26, Watertown 27.

ROSS, THOMAS W. (Frazee and Lederer, mgrs.): Peoria, Ill., 17, 18, Chicago 19—indefinite.

ROYAL SLAVE (George H. Bubb, mgr.): De Kalb, Ill., 19, Sandwich 21, Sheffield 22, Tiskilwa 23, Bradford 24, Wyoming 25, Elmwood 26, Mapleton 27.

SHEA, THOMAS E. (A. H. Woods, mgr.): Detroit, Mich., 13-19, Chicago, Ill., 20-26.

ST. ELMO (Vaughan Glaser, mgr.): Pittsburgh, Pa., 13-19.

STRUGGLE (Wills Amusement Co., mgrs.): Philadelphia, Pa., 14-20, Rochester, N. Y., 22-24, Syracuse 25, 26.

TOWN MARSHAL (O. E. Wee, mgr.): Mars Hill, Me., 16, Houlton 17, Woodstock, N. B., 18, St. Andrews 19, Calais, Me., 21, Eastport 22, Lubec 23, Machias 24, Ellsworth 25, Bangor 26.

UNCLE TOM'S CABIN (Kibble and Martin, mgrs.): Marion, Ind., 16, Indianapolis 17-20, Dayton, O., 21-23, Columbus 24-27.

WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Darlington, Ind., 22, Waynestown 23, Lebanon 24, Anderson 25, Muncie 26, New Castle 27.

WHEN A WOMAN WILLS (Co. B: Carlos Inskeep, mgr.): Russellville, Ind., 17, Hume, Ill., 18, Decatur 19, Diveron 20, Athens 21, Bluffs 22, Griggsville 23, Paris, Mo., 24, Salisbury 25, Richmond 26, Atchison, Kan., 27.

WHITE SLAVE (Robert and John Campbell, mgrs.): Buffalo, N. Y., 14-19, Cleveland, O., 21-26.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 20—indefinite.

ALHAMBRA (Roche and Marvin, mgrs.): Chicago, Ill., July 24—indefinite.

ARDEN, CAROL: Pueblo, Colo., July 1-Sept. 10.

ASSOCIATE PLAYERS (Clinton Woodward, mgr.): New London, Conn., July 6—indefinite.

AUDITORIUM (William Stoermer, mgr.): Los Angeles, Cal., July 10—indefinite.

BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Buffalo, N. Y., July 17—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BELGARDE (J. E. Lewis, mgr.): Watertown, N. Y., July 17—indefinite.

BENNETT, MOY: Cobalt, Can.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BONSTELLE, JESSIE: Detroit, Mich., July 17—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CAPE (E. V. Phelan, mgr.): Peaks Island, Me., June 24—indefinite.

CASINO: Holyoke, Mass., May 30-Sept. 4.

CODY, LEWIS J.: Stamford, Conn., Aug. 28—indefinite.

COLONIAL (Tully Marshall, mgr.): Cleveland, O., July 3—indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17-Sept. 9.

DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23-Aug. 19.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.

ELECTRIC PARK (R. E. Hilliard, mgr.): Ft. Smith, Ark.—indefinite.

ELITCH GARDEN: Denver, Colo., June 11—indefinite.

FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 28-Sept. 4.

FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—indefinite.

FIGMAN, MAX (Harry L. Cort, mgr.): Portland, Ore., 6-Sept. 2.

FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., June 27-Sept. 2.

GLASER, VAUGHAN (W. B. Garyn, mgr.): Rochester, N. Y., July 10-Aug. 19, Toronto, Can., 21-Sept. 2.

GREAT WESTERN (Frank R. Dare, mgr.): Ft. Worth, Tex., July 3—indefinite.

GREW (Wm. Grew, mgr.): Houston, Tex., June 24—indefinite.

HALE, JESS: Fond du Lac, Wis.—indefinite.

HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.

HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.

HASWELL, PERCY (Lee Grove, mgr.): Toronto, Ont., June 5-Aug. 19.

HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12-Aug. 19, Washington, D. C., 28—indefinite.

HUDSON: Union Hill, N. J., May 1—indefinite.

KEENE, LORRAINE, ASSOCIATE PLAYERS (Kerr Amusement Co., mgrs.): Falls City, Neb., Aug. 14-Sept. 22.

KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.

KELLERD, JOHN E.: New York city Aug. 21—indefinite.

KELLEY, JEWELL: Atlanta, Ga., June 26—indefinite.

LAKEVIEW: Lowell, Mass.—indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.

LINCOLN PARK (Harry D. King, mgr.): New Bedford, Mass., June 26—indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 14—indefinite.

LYTELL-VAUGHAN (Bert Lytell, mgr.): Albany, N. Y.—indefinite.

MACK, WILLARD: Vancouver, B. C., July 3-Sept. 15.

MAJESTIC: Johnstown, Pa., April 17—indefinite.

MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.

MILLBROOK (Arthur Berthelet, mgr.): Portsmouth, O., May 30—indefinite.

MORISON, LINDSAY: Boston, Mass., May 15—indefinite.

NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 15—indefinite.

ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.

PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.

POLI (S. Z. Poli, mgr.): Hartford, Conn., May 22—indefinite.

POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 15—indefinite.

POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 8—indefinite.

POLI (S. Z. Poli, mgr.): Meriden, Conn., May 1—indefinite.

POLI (S. Z. Poli, mgr.): Worcester, Mass., May 1—indefinite.

POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.

POLI (S. Z. Poli, mgr.): Springfield, Mass., May 8—indefinite.

PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.

PROCTOR: Newark, N. J., July 17—indefinite.

RIVERVIEW: Louisville, Ky., July 16—indefinite.

SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—indefinite.

SINS (M. Sins, mgr.): San Antonio, Tex., July 16—indefinite.

SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.

STARKEY PLAYERS (J. N. Montgomery, mgr.): Jacksonville, Fla., Aug. 15—indefinite.

STERLING (Sterling and Wilson, mgrs.): Grimsby Beach, Ont., June 26-Sept. 2.

STEVENS, LANDERS, and GEORGIE COOPER: Oakland, Cal., July 17-Sept. 9.

STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—indefinite.

STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 29—indefinite.

SUBURBAN (Oppenheimer Bros., mgrs.): St. Louis, Mo., May 14—indefinite.

TAYLOR (Albert Taylor, mgr.): Fort Worth, Tex., July 31-Aug. 26.

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TAYLOR, HARRY W.: Taunton, Mass., Aug. 19—indefinite.
TEMPEST (J. L. Tempest, mgr.): Ashland, Pa.—indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.
TREMONT: New York city—indefinite.
TRIPLETT, WM. (Hugh Lashley, mgr.): Charlotte, N. C., June 12—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—indefinite.
VANCE, WILLIAM (Robert Blaylock, mgr.): Des Moines, Ia., July 9—indefinite.
WEST END (M. Wallace, mgr.): St. Louis, Mo., May 28—indefinite.

TRAVELING STOCK COMPANIES

ANDERSON (Clayton Anderson, mgr.): Mt. Vernon, Ill., 14-20, Princeton, Ind., 21-26.
BAIRD, GRACE (Dave R. Curtis, mgr.): Tulsa, Okla., 14-19, Bartlesville 21-26.
CHASE-LISTER (G. F. Chase, mgr.): Shenandoah, Ia., 14-19.
CHICAGO (Charles RossKam, mgr.): Niagara Falls, N. Y., 5-30.
COOK'S (Carl W. Cook, mgr.): East St. Louis, Ill., Aug. 14—indefinite.
DE ARMOND SISTERS (G. E. Dawson, mgr.): Iola, Kan., 13-19.
DE VOSS, FLORA (J. B. Rotnour, mgr.): Mineral Point, Wis., 14-19, Darlington 21-26.
DUDLEY, FRANK: Paris, Tex., 14-19.
HALL, DON C. (Don C. Hall, mgr.): Neenah, Wis., 14-20, Waukesha 21-28.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Bartlesville, Okla., 14-19, Charleston, Ill., 21-26.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Clinton, Mo., 14-19, Fulton 20-26.
MAHER, PHIL (Phil Maher, mgr.): Oswego, N. Y., 14-26.
MANHATTAN STOCK: Crawfordsville, Ind., 14-19.
NEFF AND PENNINGTON COMEDY: Tyler, Tex., 13-19, Palestine 20-26.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Urbana, O., 14-19, Bellefontaine 21-26.
SPENCE THEATRE (Sohns and Davis, mgrs.): Sherman, Tex., 14-19.

OPERA AND MUSICAL COMEDY

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 12—indefinite.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Aug. 21-Sept. 2.
BLACK PATTI (R. Voelckel, mgr.): Columbus, O., 17-19, Hamilton 20, Indianapolis, Ind., 21-23, Richmond 24, Xenia, O., 25, Springfield 26.
BLAISDELL, WILLIAM (William Lavine, mgr.): Newark, N. J., July 17—indefinite.
BRIGHT EYES (Joseph Gaites, mgr.): Duluth, Minn., 24-26, St. Paul 27-Sept. 2.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Ogden, U., 16, Salt Lake 17-20, Los Angeles, Cal., 21-26, San Luis Obispo 27.
CARLETON OPERA: Buffalo, N. Y., Aug. 7—indefinite.
CAT AND THE FIDDLE (Edmund Manley, mgr.): Fond du Lac, Wis., 16, Appleton 17, Grand Rapids 18, Stevens Point 19, Green Bay 20, Wausau 21, Antigo 22, Rhinelander 23, Ironwood, Mich., 24, Ishpeming 25, Calumet 26.
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., May 27—indefinite.
CLIFFORD, BILLY S. (Rob Le Roy, mgr.): Dayton, O., 14-16, Bellefontaine 18.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Kansas City, Mo., July 16—indefinite.
DELMAR MUSICAL COMEDY: St. Louis, Mo., May 28—indefinite.
FIELDS, LEW (Lew Fields, mgr.): New York city Aug. 7—indefinite.
FOLIES BERGERE (H. B. Harris, mgr.): New York city July 31—indefinite.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): New York city June 26—indefinite.
FOY, EDDIE (A. H. Woods, mgr.): Asbury Park, N. J., 23, 26.
GIRL OF MY DREAMS (Joseph Gaites, mgr.): New York city Aug. 7—indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 13—indefinite.
HAJOS, MIZZI (Werba and Luescher, mgrs.): Ft. Wayne, Ind., 16, Peoria, Ill., 17, Davenport, Ia., 18, Cedar Rapids 19.
HARTMAN FERRIS (C. V. Kavanagh, mgr.): Grand Junction Colo., 16, Leadville 17, Salida 18, Canon City 19, Pueblo 21, Victor 22, Colorado Springs 23, Greeley 24, Ft. Collins 25, Boulder 26.
HOFFMAN, GERTRUDE (Gest and Comstock, mgrs.): New York city Aug. 7—indefinite.
JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mgr.): Masterton, New Zealand, 16, Wellington 17-26, Christchurch 28-Sept. 6, Oamaru 7, Dunedin 8-14, Invercargill 15, 16.
LARKINS, JOHN (Tom Morrow, mgr.): Newark, N. J., 14-19, Paterson 21-23, Plainfield 24, So. Bethlehem, Pa., 25, Allentown 26.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Chicago, Ill., May 22-Aug. 27.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Aug. 14-Sept. 9.
MADAME SHERRY (Co. D: Frazee and Lederer, mgrs.): Long Branch, N. J., 31.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Albany, N. Y., 23, 24.
MANHATTAN OPERA (Robt. Kane, mgr.): Elmira, N. Y., May 21—indefinite.
MANHATTAN OPERA (Robt. Kane, mgr.): Worcester, Mass., 21-Aug. 26.
MILLIONAIRE KID: Chicago, Ill., 13-19.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
ROBICK GLEN OPERA (George Lydig, mgr.): Elmira, N. Y., May 29—indefinite.
SHEEHAN OPERA (Jos. F. Sheehan, mgr.): Detroit, Mich., July 24-Aug. 19.
SPRING MAID (Werba and Luescher, mgrs.): Altoona, Pa., 17, Peoria, Ill., 21.
STRATT, VALESKA (Lee Harrison, mgr.): New York city June 22—indefinite.
VALLEY PARK OPERA (Morton and Fitzgerold, mgrs.): Syracuse, N. Y., June 12—indefinite.
WHALOM PARK OPERA: Fitchburg, Mass., June 19—indefinite.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Bloomington, Ill., 17, Kansas City, Mo., 19.

MINSTRELS.

COBURN'S GREATER (Frank Coburn, mgr.): Cincinnati, O., Aug. 6-Sept. 4.
DE RUE BROS.: Manchester Center, Vt., 16, Cambridge, N. Y., 17, Greenwich 18, Salem 19.
DOCKSTADER'S (Lew Dockstader, mgr.): Pittsburgh, Pa., 20.
EVANS'S (George Evans, mgr.): Rochester, N. Y., 18, 19, Detroit, Mich., 21-26.
FIELD'S GREATER (Al. G. Field, mgr.): Cambridge, O., 19, Rochester, Pa., 21, Warren, O., 22 Ashtabula 23, Erie, Pa., 24, Youngstown, O., 25, Akron 26, Columbus 28.
RICHARD AND PRINGLE'S (Holland and Filkins, mgrs.): Albany, Ore., 16, Corvallis, Wash., 17, McMinnville, Ore., 18, Hillsboro 19, Astoria 20, Hood River 21, The Dalles 22, Pendleton 23, La Grande 24, Baker City 25, Weiser, Ida., 26, Ontario, Ore., 27.

BURLESQUE.

AL. REEVE'S BIG BEAUTY: Washington, D. C., 14-19.
AVENUE GIRLS: Philadelphia, Pa., 21-26.
BEHMAN SHOW (Jack Singer, mgr.): Toronto, Ont., 13-19.
BELLES OF THE BOULEVARD: Providence, R. I., 12-19.
BEN WELCH: New York city 14-19.
BIG REVIEW (Henry P. Dixon, mgr.): Philadelphia, Pa., 19-26.
BOHEMIANS (Al. Lubin, mgr.): Toronto, Ont., 14-19.
BOWERY (Hurtig and Seamon, mgrs.): Toledo, O., 20-26.
BROADWAY GAIETY (Harry Shapiro, mgr.): Pittsburgh, Pa., 14-19.
CENTURY GIRLS (Morris Weinstock, mgr.): Brooklyn, N. Y., 14-19.
COLLEGE GIRLS: St. Paul, Minn., 19-26.
COZY CORNER GIRLS (Louis Watson, mgr.): St. Louis, Mo., 13-19.
DREAMLAND (Dave Marion, mgr.): Newark, N. J., 19-26.
FOLLIES OF THE DAY (Barney Gerard, mgr.): New York city 19-26.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Boston, Mass., 19-26.
GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.): New York city 19-26.
GIRLS FROM RENO (James Madison, mgr.): Cleveland, O., 14-19, Chicago, Ill., 20-26.
HIGH SCHOOL GIRLS (Arthur Gorman, mgr.): New York city 19-26.
IDEALS (Sam Robinson, mgr.): Detroit, Mich., 13-19.
IMPERIALS (Sim Williams, mgr.): Chicago, Ill., 13-19.
KENTUCKY BELLES (Mike Fenton, mgr.): Buffalo, N. Y., 14-19.
KNICKERBOCKERS (Louis Roble): New York city 12-19.
PAINTING THE TOWN (Holliday and Curley, mgrs.): Chicago, Ill., 19-26.
ROSE SYDELL'S (W. S. Campbell, mgr.): Chicago, Ill., 13-19.
ROBINSON'S CRUSOE GIRLS (Charles Robinson, mgr.): Brooklyn, N. Y., 19-26.
RUNAWAY GIRLS: Cleveland, O., 19-26.
SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., 19-26.
STAR SHOW GIRLS: Albany, N. Y., 26.
TAXI GIRLS (Hurtig and Seamon, mgrs.): Philadelphia, Pa., 19-26.
TIGER LILIES: Philadelphia, Pa., 12-17, Washington, D. C., 19-26.
TROCADEROS (Chas. H. Waldron, mgr.): New York city 14-19.
WHIRL OF MIRTH: Brooklyn, N. Y., 12-19.
ZALLAH'S OWN (W. C. Cameron, mgr.): Montreal, P. Q., 12-19.

CIRCUSES.

BARNUM AND BAILEY'S: Montreal, Can., 16, Malone, N. Y., 17, Ogdensburg 18, Watertown 19, Toronto, Ont., 23.
BUFFALO BILL'S WILD WEST: York Neb., 16, Hastings 17, Grand Island 18, North Platte 19.
DOWNIE AND WHEELER'S: Wolcott, N. Y., 16.
FORepaugh-SELLS BROTHERS: Norfolk, Neb., 16, Lemars, Ia., 17, Cherokee 18, Sheldon 19.
GENTRY BROTHERS: Winnipeg, Mann., 14-16.
HONEST BILL'S: Keystone, Ia., 16, Van Horn 17, Norway 18, Amana 19.
LUCKY BILL'S: New Cambria, Mo., 16, Callao 17, Bevier 18, Ardmore 19.
101 RANCH WILD WEST (Miller Bros. and Arlington, mgrs.): Green Bay, Wis., 16, Shawano 17, Wausau 18, Marshfield 19.
RINGLING BROTHERS: Seattle, Wash., 23, 24.
SELLS-FLOTO: Elgin, Ill., 18.

BANDS.

BALLMAN'S: Bismarck, Chicago, Ill.—indefinite.
CAPUTO'S: Kennywood, Philadelphia, Pa.—indefinite.
CAVALLO'S: Forest, St. Louis, Mo.—indefinite.
CONWAY, PAT: Riverview, Chicago, Ill.—indefinite.
GARRAMONTE'S: Ontario Beach, Rochester, N. Y.—indefinite.
GRAND OPERA HOUSE (Al. E. Gaylord, conductor): Steeplechase, Rockaway Beach, N. Y.—indefinite.
KRYL: Fontaine Ferry, Louisville, Ky., Aug. 6—indefinite.
LULA'S ORCHESTRA: Electric, Baltimore, Md.—indefinite.
PASSERI'S: Washington, Philadelphia, Pa.—indefinite.
PRYOR, ARTHUR (Don W. Stuart, mgr.): Asbury Park, N. J., July 3-Sept. 10.
ROYAL VENETIAN: Ocean, Long Branch, N. J., July 1—indefinite.
RUSSIAN SYMPHONY (Modest Altschuler, conductor): Ravinia Park, Chicago, Ill., Aug. 7—indefinite.
SCHENCK, ELLIOTT (Charles Strakosch, mgr.): New York city July 3—indefinite.
SIRIGNANO, FELIX: Riverview, Louisville, Ky.—indefinite.
SORRENTINO AND BANDA ROSSA: Electric, Kansas City, Mo.—indefinite.
STANARD'S: Forest, Kansas City—indefinite.
TUMA, KARL: Ravenna, Milwaukee, Wis., 5-26.

MISCELLANEOUS.

HATCH, J. FRANK, CARNIVAL COMPANY (J. Frank Hatch, mgr.): Sterling, Ill., 14-19, Belle Plaine, Ia., 21-26.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Baltimore, Md., July 24-Sept. 2.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Chicago, Ill., July 17—indefinite.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Cincinnati, O., 7-26.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Bar Harbor, Me., 14-16, Calais 18, 19, Eastport 22, St. John, N. B., 24-26, New Castle 28.
MYSTERIOUS SMITH (Albert P. Smith, mgr.): Wyoming, Ill., 16, 17, Kewanee 18-20.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Turin, Italy, 1-15, Milan 17-29, Genoa Sept. 1-7, Rome 9-16, Tunis, Africa, 18-23, Valetta, Malta, 25-30.
RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Salem, Ore., 15, Albany 16, Corvallis, Wash., 17, McMinnville, Ore., 18, Hillsboro 19.
WALDEN (S. Worder, mgr.): Greenspring, O., 17, Hendersonville, N. C., 19.

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MOTION PICTURES

Sykes, Chicago.

MYRTLE STEADMAN

With the Selig (Eastern) Company

"SPECTATOR'S" COMMENTS

WHEN the weather is warm it certainly does make one hot under the collar to run across one of those idiotic musicians, playing for the pictures. Here is an instance that happened the other night in the National Theatre in the Bronx—a Loew house. The Biograph's splendid subject, The Trust, was on, and it was not bad enough to see the operator run the reel so slow that one could have distinguished the bullets leaving the guns, if there had been any bullets, but the bright genius who directed the orchestra must needs use for the accompanying music—what do you think? Why, nothing less than selections from The Follies of 1910. And in the pathetic scenes came the liveliest music, with the trap drummer doing his share in the general murder by simulating an explosion when the Confederate colonel was seen kissing his wife good-by. If this sort of blockheaded ignorance or vandalism, as it might better be called, were unusual it would not matter so much perhaps, but it is not unusual; it is a condition in too many houses in this great city. Talk about censoring the films! Why not electrocute a few hundred bonehead musicians or the thick skulled managers who will stand for them?

* * * *

While in the humor for kicking, we may turn our attention to some of the defects that still need correcting in the producing end of the business. Thanks to the patient efforts of THE MIRROR, through three or four years of reviewing, the crime of gazing directly at the camera is now seldom seen in the films, but there is much yet to be learned by some producers in the way of appearing not to play to the front. To make absolutely the most realistic impression, there should be no appearance of facing or playing to the front; the players should appear to be entirely unconscious that there is any front. In how many pictures do we see this prime requirement recognized? In how many pictures can we fail to detect scene after scene where the effort to get faces front is betrayed? It may be by walking around all sorts of obstacles to get down into a good position for the camera, or it may be by turning the head away from the object at which it would naturally be directed, as in a conversation between two people in which neither looks directly at the other—whatever the way, it is unlifelike and destroys the semblance of reality. Better never see the face of the player at all than to be obliged to see it through a distorted action.

* * * *

Then, there is the little matter of grease paint. Would that some director would invent a kind of paint that could be used to make homely girls seem pretty and young people seem old, without betraying its grimy presence in certain kinds of light. A perfect vision of loveliness may appear on the screen, peachy cheeks, dreamy eyes, perfectly pencilled mouth and eyebrows, and all at once we see her at another angle, when the light strikes her differently, and her mouth looks as if some one had dabbed it with a wad of tar. Just then the lover steps over to kiss her, and we wonder if she will pass some of the blackstuff over to him. Some writers have appealed for no make-up at all—natural faces, especially in sunlight, but it may be that this is not entirely possible. It may be that some make-up will always continue to be used. This need not, however, prevent us from hoping that the amount may be lessened to a minimum, and that when make-up be employed it be laid on with artistic skill, and not with a trowel.

* * * *

Come we now to the subject of scene blending—the necessity for skill and deft judgment in jumping from one scene to another. Some directors still persist in leaving a character sitting in a chair or in some other way fixed in a certain position or location, and in the very next scene, one-sixteenth of a second later, having him appear in another scene alleged to be miles away perhaps, in an equally fixed attitude, as though he had been in the new situation for some time. The mental gymnastics that the spectators' minds are called upon to accomplish are nothing less than distressing on such occasions. Where lapse of time is to be assumed, care should be taken to prepare the spectators' mind for it. This can be done by the insertion of a title, or by having the character leave a scene a moment before the end of it or not appear in the next scene until a moment after it has opened. Really it ought not to be necessary to tell things so simple as these to a director, but somehow some of them absolutely refuse to learn.

* * * *

Of a piece with the above, is the bad trick some makers still have of ignoring direction in jumping from one scene to another. We see a person entering a house moving in a certain direction, and in the next scene we may see him on the inside completing the entrance, only he appears to have jumped suddenly over to the other side of the room, and is now moving in the opposite direction. It is as if a reader of a book were suddenly confronted with the reading matter upside down, and must turn the book over in order to continue his reading. In effect this is what one has to do with one's mind, when scenes like those described above are flashed on the screen—one must jump his mental attitude over to the other side of the house. This spectator refuses to jump.

* * * *

The Louisville *Courier-Journal*, arguing on the basis that motion picture stories are mostly melodrama with impossible incidents, still thinks the pictures have no more artificiality than high priced stage plays and are fully as wholesome. If the genial colonel could see some of the many better class films, of which there are now hundreds of examples, he would beyond doubt have a still higher opinion of motion pictures.

* * * *

There are signs of an awakening in England and of hope that the film producers of that country may yet avail themselves of their magnificent opportunities. A writer in *The Bioscope*, Lawrence Trevelyan, is undertaking to educate the scenario writers of the country and the picture producers and actors as well along the lines of film drama of real merit. He preaches much the same principles that THE MIRROR has preached in this country for nearly four years. How familiar, for instance, is this quotation: "But there is one very important factor in the success of the animated photograph, which has hitherto been far too greatly neglected, and that is the picture plot." Or this: "Do not force your actors to go through those wild and ineffectual gesticulations which are sometimes employed to convey stress of emotion. People do not behave thus in real life and real life is the plot writer's criterion." Yes, obviously, the English are getting on. With good stories and good acting and with the advantage of as fine scenic backgrounds as can be found anywhere in the world, English films may yet take their places in the front rank. Speed the day!

* * * *

The dissolution of the Keith and Proctor interests, which will result in each controlling his own particular chain of houses, might also result, if either party could be induced to adopt the policy, in an extension of the advanced motion picture idea. A Keith house in Boston is already a shining example of what may be done along this line, and there are numerous other examples in almost all the large cities of the country except New York. In this connection it is only justice to observe that the K. and P. houses in this city for some time past have witnessed a great improvement in the character of the vaudeville acts that have been interlarded with the pictures. A new policy would mostly require only the elimination of those acts which are vapid, vulgar, and tiresome, and the substitution of intelligent and artistic treatment of the motion picture parts of the programmes. Is this too much to hope for from either one or the other of the divided interests?

* * * *

The death of Verner Clarges, more extensively referred to on another page, comes especially as a sad shock to the motion picture profession and the public. His notable achievements on the stage brought him some public fame, but in pictures he will be publicly recognised mostly in the memory that may be retained of certain striking characters he portrayed. He was the stern old Southern father in the Biograph film For the Honor of His Family and was the lawyer in His Trust and His Trust Fulfilled, besides appearing in many other Biograph productions of the past two years. He will also be remembered as the lead in The Yorkshire School, adopted by the Edison Company from Dickens, and was prominent with Pilar Morin in The Cigarette Maker of Seville. In whatever pictures he appeared, whether in leading parts or less prominently, he carried the finest sort of distinction to his work. His connection with motion pictures was of sterling value in the remarkable rise of that branch of dramatic art. Personally he was a most noble and lovable character, and those who knew him best will mourn him most.

THE SPECTATOR.

LETTERS AND QUESTIONS

Answered by "The Spectator."

C. Y. H., who isn't afraid of being "roasted" with "sarcasm" by The Spectator because: "I'm immune to sarcasm or I wouldn't have been a lady commercial traveler for thirteen years," wants to know who is Jimmie, of the Pathe Company, "the cleverest of all children." Is it not Jimmie of the Gaumont Company that is meant? If so, he's French, and his name is not available. The grandmother in Her Sacrifice (Vita.) is Mary Maurice. C. Y. H. concludes:

She is my favorite of all the actresses. Her acting is never overdone, and she is my ideal of a dear, sweet old lady. I wish we could have her in every Vitagraph picture along with Mr. Bunny and the other fat comedian—what is his name, Shea? Did you ever see a more ridiculous position for a man to be in after shooting himself than with the revolver dangling from a finger, as seen in The Way of the World? It was bathos.

"A Reader" in Jacksonville, Fla., writes to tell what a "great show town" Jacksonville is, and to give more information regarding the Montgomery Amusement Company, mentioned recently in THE MIRROR as conducting several "advanced" picture houses in the South. Jacksonville is the home of the Montgomery company, the original model house of the chain, the Grand, being located there. The house has a pipe organ and orchestra. Jacksonville has one regular theatre, one popular price house, two vaudeville houses and numerous picture theatres. Population 75,000 to 80,000, and "the New York of the South," concludes "A Reader," with commendable pride and loyalty. The Spectator was in Jacksonville once and can agree that it is a fine, hustling city. His chief recollection of the visit, however, is a big white sign that he saw stretched over a negro booze joint reading, "Teddy Roosevelt Saloon." It was an amusing reminder of the esteem in which "the Kunnel" is held by the colored population of Jacksonville since that famous visit some years ago.

"T. McC." is surely an appreciative reader. She writes from Saginaw, Mich.:

I could fill a few pages like this and still be unable to express the pleasure I find in reading your different views and ideas on that most interesting branch of the theatrical profession, moving pictures. I have been a reader of

JAMES KIRKWOOD

Director and one of the leading men with the Reliance Stock Co.

THE MIRROR ever since I can remember being able to read. It is a paper that never lacks in news of interest, and for picture work now stands alone.

"T. McC." wants to know what has become of William V. Mong, and if we are to see the little leading lady of The Baggage Coach Ahead soon again in pictures. Mr. Mong was last seen in the Selig film, The Way of the Eskimo, released July 17. His present whereabouts have not been ascertained. Estelle Allen, who appeared in The

CHARLES CLARY
A leading man of the Selig (Eastern) Company

Baggage Coach Ahead (Edison), is not a member of the Edison stock. She was starring last Spring on the stage and is now "resting for the Summer," as the actor folk say when they are on vacation.

M. W. Wallace, East Orange, N. J.: The Biograph film, The Lonedale Operator, was made in southern California, and the railroad was a branch of the Santa Fé. All releases that are made in this country are announced in THE MIRROR.

Margaret Bell, of Harrisburg, Pa., "would like to say" that she has read THE MIRROR for over a year and hopes to read it many years more. Here's good luck to Margaret! May all her hopes come true! She likes the way the characters are introduced in some Pathe films. She also admires "beautiful Mary Fuller," Henry Walthall and his "splendid acting," and Kenneth Casey.

Belle Gordon, Portland, Ore.: The motion picture people operating in California generally make their headquarters in Los Angeles. Essanay, Selig and possibly Bison may be addressed there. One Kalem company is at Glendale, Cal. Cannot offer encouragement as to obtaining an engagement without experience.

"A French Writer," Quebec, Can., wants to know if the Champion film company buys scenarios. It may be presumed that it does, although there is a suspicion that it digs many of them out of somebody's waste basket. The company's address is 12 East Fifteenth Street, New York city.

K. A. W., New York: James Morrison played the male leads in The Geranium and The Strategy of Ann (Vita.). Miss Johnson played the sister in The Gypsy (Lubin).

Elizabeth May, Chicago, Ill.: The sheriff in The Warrant (Selig) was played by Otis Thayer. Great, wasn't he? The reporter in The Reporter (Selig) was Fred Walton.

Lillian Ventura, of San Francisco, calls THE MIRROR "the only." Answers: The mother in His Mother (Vitagraph) was played by Mary Maurice. Max Linder is the inimitable "Max" of the Pathe French farces.

Mabel Hyams, Montreal, Can.: The "sweet doll-like girl" in The Higginses vs. the Judsons (Lubin) was Miss Payne. Yes, she has, indeed, a wonderful personality. She also played the Indian in The Indian's Sacrifice. The young juvenile in A Hero Almost (Lubin) was Jack Regan.

William Thomas, Philadelphia, Pa.: The artist in Sweet Memories (Imp.) is given as Johnny Pickford. The two men who fought the duel are William Shay and Owen Moore. The picture was probably made in Cuba. The lead in The Big Scoop (Edison) was Edwin August. Walter Miller's whereabouts not at hand.

A. D. Woodward, New York city, asks: "Who is the popular little blond with Pathe Freres who played in The Close Call and other pictures? She has such a charming personality. Can't we have her photo in THE MIRROR?" Her name is Gwendoline Pates and THE MIRROR will print her portrait if she or Pathe Freres will furnish the photo.

E. S. Mapp, of Pittsburgh, thinks Bob and Rowdy (Edison) a fine picture story and adds:

Speaking of Bob and Rowdy, that with another Edison called Mike the Miser, likewise a boy picture, are to my mind two of the only honest-to-goodness motion pictures ever made. I'd be willing to make a bet the same person wrote them both. I'd like to know, if not asking too much of you, to find out. If the producers of films only knew how the average person hates this surfeit of "mush" some of them are handing out they would cut it and give us more real human stories like the above two. I am a moving picture "bug" and enjoy the good ones immensely.

Mr. Mapp's guess as to the authorship of the two films is so good that it might seem suspicious to some folks. And yet The Spectator has faith that the "boost" is "on the square," because he liked both pictures himself. They were written by Charles Seay.

Mary E. Conon, of Flatbush Avenue, Brooklyn, simply adores Mabel Normand (Betty), of the Vitagraph players. She goes on to say:

I saw The Subduing of Mrs. Nag, and really she was great and played the part of a young dandy so good we were only wishing she were really a boy. Please publish a photograph of her in THE MIRROR. How old is she? About eighteen, I should guess. How long has she been with the Vitagraph? Is it true she is going to be married? Please tell me where to write to her. I am very fond of Mary Pickford, Florence Lawrence. I like Mary Fuller. I shall appreciate very much, *dear* Mr. Spectator, if you will answer all my questions.

When the ladies come at one like this, what is one to do? "DEAR Mr. Spectator!" "How old is she?" "Is she going to be married?" and so on. Well, the guess of eighteen years is as safe as any and will probably stand good for twenty years to come. As for marriage, the question is a private matter that THE MIRROR doesn't bother with. Miss Normand's portrait appeared in this paper May 17.

E. A. Martin's question concerns a Biograph player and is not subject to reply.

M. Brinig, Butte, Mont.: Miss Normand is still with the Vitagraph. Pearl White is no longer with Lubin. The hero in Rescued in Time (Lubin) is Jack Standing. Lottie Briscoe is still with Essanay, although we have not seen her charming face in many recent pictures.

M. P. Reader, Detroit, Mich.: Of course THE MIRROR is "best." The others covering motion pictures, one way or another, are the *Moving Picture World*, *Moving Picture News*, *Motion Picture Story Magazine*, *Sunday Telegraph*, the *Candlestick*, and *Motography*. The price of the last named per copy is not stated in the publication itself.

Miss E. Reinhardt, Chicago, Ill.: The Defender Company is no longer in existence, so far as ascertainable, and the film, Henry Goes to College, is not recalled by any one around THE MIRROR office.

Waldo C. Rice, Buffalo, N. Y.: Jack Standing played the leading lady's friend in The Snare of Society (Lubin).

A Washington young lady, who signs herself "Pat" and who has a charming sense of humor, refers to THE MIRROR reader who recently wrote a suggestion that if we must make up our own names of Biograph players, he would like to call the "athletic girl" Vivien Prescott. Acting on this idea, "Pat" wants to name the Biograph "Priscilla," Florence Barker. What?

All the way from London comes this tribute to an excellent Vitagraph player. The letter is from R. Florence Lapew and is dated at the Waldorf Hotel, Aldwych, W. C.:

I desire to say a few words in praise of the Vitagraph pictures, especially the work of Tefft Johnson, whom I have seen on the stage in support of Mrs. Leslie Carter. His work in the pictures is very highly spoken of in England. He is strong where force is necessary and gentle where tenderness is required. I wish him every success and shall look for his work with further interest.

Agie Warren, Charlevoix, Mich.: The two young men in love with the girl in Helping Him Out are Albert McGovern and Mr. Lamp.

Helen Scheuer, New York: Mr. Costello has been pictured in THE MIRROR a number of times, but if a photo of him holding one of those famous "receptions" could be obtained he might be run again. The little girl in Northern Forests (Vita.) is Florence Foley. Miss Scheuer writes that she has introduced THE MIRROR in her club and it has made a great hit.

T. McC.: Estelle Allen played lead in The Baggage Coach Ahead (Edison). She is not announced in any coming Edison pictures so far as known.

Zelda Willis, Richmond, Va.: The lover in A Gasoline Engagement (Imp.) is reported to have been King Baggot, although, honest, The Spectator took him to be Owen Moore. No, no joke intended.

GOSSIP OF THE STUDIOS.

Both Selig Western companies are back at the big studios in Edendale, one from Santa Cruz Islands and the other from the Yosemite Valley. They are now completing the interior scenes started while away.

Robert Goodman, whose portrait is published this week, has been appointed director of the Melies Company, and takes charges of operations under the valuable supervision of Gaston Melies. Mr. Goodman was formerly a vaudeville critic on the MORNING TELEGRAPH, was press agent and manager for several prominent theatrical firms, and is the author of a number of motion picture scenarios, including The Spring Round Up, My Prairie Flower, Won in the Fifth, The Postal Substitute, The Ruling Passion, Seal of the Church, Across the Rio Grande, and The Mission Father.

It is becoming a practice for members of the Selig Western companies in Edendale to buy homes near the studios. Mr. and Mrs. Hernandez are comfortable in their new home, and Mr. Ayres and Francis Boggs are frequent visistors during their luncheon hours. Mr. Phillbrook has completed his bungalow, with the exception of painting and erecting a garage. These details will be arranged in the immediate future.

Selig California players have recently suffered a series of accidents and attacks of sickness, but the "jinx" seems now to be off. Mr. McGee has entirely recovered from his illness, and Mr. Huntley is as well as ever, with the exception of badly blistered lips, which are a result of his serious attack of fever. Iva Shepard is working and is able to walk without either crutch or cane. After having so narrowly escaped the necessity of having one of her feet amputated, she is jubilant over her recovery. Miss Besserer is improving and the cast has been removed from her injured limb.

On Staten Island last week while participating in a "Western" scene, a painfully accurate marksman discharged a "blank" from a Colt's .45 full into the left cheek and ear of Curtis Cooksey, late a leading man for S. and A. and Selig. After a five-mile ride horseback Mr. Cooksey found a doctor, who picked out the powder. The punctures bid fair to heal without a scar. The doctor admits he turned pale when Mr. Cooksey, six feet one, in full Western regalia, pistols and all, with blood dripping from his face, presented himself for treatment.

Agnes Mapes, whose portrait appeared last week, is with the Kalem Irish company, for which she was engaged especially. She had appeared previously in Kalem productions, but never before as a regular member of the stock. She is well known on the regular stage, both in stock and in productions, among the latter being The Third Degree.

ADVANCING A NESTOR RELEASE.

Owing to frequent demands on the part of exhibitors and the public who witnessed the advanced copy of the Nestor film, The Parson and the Bully, on his recent tour in the West, David Horsely has decided to put out this picture sooner than anticipated, which will be on Aug. 30. The film deals with a parson who vanquishes the bully in a boxing match, and thus brings peace and religion to the community, founding a church on the proceeds. The film will be reviewed in these columns on its release.

A NESTOR CORRECTION.

It is hard to understand how the printer could make "Western" out of "Nestor," as was done in an item last week, telling of the success of the Mutt and Jeff series. Fortunately the Mutt and Jeff comic films are now so well identified with the Nestor name that little harm was done.

CHANGE AT LANCASTER.

At Lancaster, Pa., R. C. Jackson has sold the Electric Motion Picture Theatre to Forrest G. Stevens, of Wilkes-Barre, Pa., and has changed its name to the Rena.

Matzene, Chicago.
ROBERT GOODMAN
Recently engaged as director for the Melies Company

Reviews of Licensed Films

The Ruling Passion (Biograph, Aug. 7).—One hardly knows whether to designate this film as a comedy or drama; it is something of both, which would appear to prove that it is very near to life. The consistent incidental action developing into a full dramatic whole is the delight of the story, together with the remarkably life-like antics of the youngsters. Like a goodly number of the human family, Billy is stage struck and at the child's party entertains his guests with the presentation of a pirate play. After the party the players, who constitute his brother and sister, go down to the beach, where a real boat inspires him anew. In his enthusiasm he cast his brother and sister adrift. They are rescued later in a really thrilling manner by the father in a motorboat. The last two scenes are a distinct addition and made to blend well with the rest. The nurse and her caller did not seem to benefit the story. One naturally wondered why she did not hasten after him and summon his aid.

Her Two Sons (Lubin, Aug. 7).—It is the delightful care with which the story is developed in building up each situation from the beginning to its completion, and likewise the consistent and natural characterization of the players that seem to make this story stand out in such a vivid and holding manner. One forgets that the plot is old with this fresh and vigorous treatment. The two sons of the blind mother are somewhat different in temperament. The older is a minister and prevents the other from frequenting cafes. In revenge the younger elopes with the girl whom the minister loved, but after a season abandons her and returns home. She follows some months later with her baby, and, cast off by her aunt, falls exhausted in the field, where she is found by a little boy at play. He informs her husband, who is brooding over his crime, and thus the two are united. Perhaps it would have been better, and not caused so sudden a transition in the picture, if this youngster had been introduced earlier.

The Battle of Bunker Hill (Edison, Aug. 8).—The third of the Edison historical series has been made a very stirring and realistic film. The scenes selected are ably suggestive of the old battle ground, with the harbor in the distance, where the British are seen approaching in their boats, and the actual battle scenes are likewise made true to life in history and conception, altogether making a decidedly impressive and valuable picture. The story woven around the battle with fine discretion deals with a young captain, who distinguished himself in the charge. When the colonists came to battle, it broke up the romantic festivities of this young captain and his bride, the daughter of Colonel Prescott. Then came the battle, in which he was wounded, and then the personal visit of General Washington, who thanked him for his part in the fray. The picture is decidedly well played. Frank Hamilton assumes the role of Colonel Prescott, Guy Coombs is the young captain, and Mabel Trunnelle is the bride. Charles Ogle is Washington, but seems to look the part only in the left profile.

Selick's Romance (Selig, Aug. 8).—Remarkably effective in parts, this film sustains the fine reputation of recent Selig productions. The story is thrilling, but simple and human, with touches of humor that are arrived at naturally. Selick and his cowboy friends, having taken a trainload of cattle to the city for the ranchman, clean out a restaurant where a waiter girl has been insulted. The girl has a consumptive mother, and Selick induces his employer to take mother and daughter to his ranch. There the girl is courted also by "Poker Jim," who on being repulsed shoots through the window to kill Selick, but only wounds the girl, who has Selick's hat on her head. The murderer is pursued, captured and taken away, and Selick returns to his recovering lady love. The proposal scene, where bashful Selick could not muster up courage and the girl had to pop the question, was splendidly done. Sydney Ayers played Selick; Nicholas Cogley, the owner of the ranch; Marguerite Loveridge, the girl, and Thomas Santschi, Cover Ed.

Love in the Hills (Essanay, Aug. 8).—There is humor as well as dramatic interest to this film story, but it is stretched out rather longer than the action warrants. Some of the important scenes could have been dispensed with altogether—one in particular, where the civil engineer hesitates on the street after having left his father and convalescent mother and is on his way back to his engineering job in the mountains, where his sweetheart was waiting in ignorance of his whereabouts. He had sent her a letter before starting for home to see his sick mother, but the messenger had lost it. Then her brothers took the matter into their own hands and went after the recreant lover, whom they had never seen. They found an old man in the engineer's tent and dragged him to their sister's home, but the real lover had already returned and all was ended happily. There are one or two defects of camera jumping and a mistake of three men standing and talking behind the lovers without attracting their attention.

The Dare Devil (Biograph, Aug. 10).—There is much wit in this picture, and the Biograph comedian who plays the foolish parts fits into the character of the "dare devil" perfectly. His girl forced him to be a hero, by pushing him into the water to save a child. The child's father was a politician, and in gratitude had the rescuer made a policeman. The new policeman went in swimming, had his clothes stolen by boys, had to hide for a couple of days in the bushes, was thought to be drowned, and was shorthed at the police station as a dead hero and an honor to the force. In the midst of the tribute, with the mourning sweetheart in tears looking on, the dare devil was dragged in disreputably clad, having been picked up as a crazy man. The points are all well made.

An Interrupted Game (Biograph, Aug. 10).—A novel ending is given to an old story in this farce. The husband who goes to a friend's house to play cards on the pretense of seeing a sick friend, is followed by the wife, who becomes suspicious, and the friend is forced to make good by pretending pains in his tummy, for which the erstwhile suspicious lady puts on a mustard plaster. Then the police arrive, having been summoned by the flat dwellers underneath, who had been annoyed by the noise. The "sick" man on the lounge became at once good evidence of innocence, and the policemen dragged the complainants away. The acting all through was excellent.

His Terrible Lesson (Melies, Aug. 10).—This story, with a plot like The Silver King, is fairly well acted and constructed, although it would seem to run too much to pursuits. The young man given to drink thinks he murdered a man, when in fact the knife was placed in his hand when he was drunk and after the crime had been committed. He escaped to Mexico, but came back and then tried to escape again. The solution was arrived at without much show of imagination or resource. The real murderer was haunted by his conscience, although his type seldom has a conscience. In dodging the vision of his victim the murderer backed over a cliff and was fatally injured. Then he confessed to the fugitive and his pursuers.

An Up-to-Date Elopement (Pathe, Aug. 7).—This is a rare good burlesque after the French type, but it is exceedingly laughable and amusing, because the actions are so thoroughly pointed and suggestive of some of our modern fiction and picture plays. The lover in desperation at his over-corpulent sweetheart is at length obliged to tumble out of the window with her in the process of elopement. Papa and his bulldog pursue them in their hundred and twenty horse-power automobile and easily gain upon them, until at the bridge there is a smash and a wreckage below. The lady then carries her distracted lover up a ladder to the roof, where the bulldog becomes attached to his trousers. Her skirts become inflated with smoke from the chimney and she ascends into the air, dragging her lover and bulldog after her. Grasping the moon they descend through the roof of her father's house, where quite a reception awaits them.

In Switzerland (Pathe, Aug. 7).—This film gives a promenade around Lake Lucerne and an exceedingly interesting ascent of Mount Righi, showing the difference in vegetation and atmosphere as the train makes the climb. A pleasing sunset view from the summit is shown at the end.

A Fair Exchange (Selig, Aug. 7).—One finds this a decidedly original and dramatic picture, and also gripping, once the first few scenes are past that are made too obviously to introduce the characters. The manner in which the villain is checkmated is unique, and results in a novel and exciting chase, much out of the ordinary. The picture as a whole is exceptionally well conceived and acted. Martinez was an outlaw, with a sweetheart named Juanita. In a horse rustling escapade his brother was captured. At this time the son of the judge, who held the prisoner, and his sweetheart were on a picnic together. While the judge's son went for water Martinez captured him and wrote a letter, informing the judge that his son would be returned on the return of Martinez's brother. Worried at the delay of her lover with the water, the girl went in pursuit and captured Juanita, Martinez's sweetheart, who had returned for her hat. When she had piloted her home and received Martinez's terms of exchange, she wrote back, suggesting the exchange of her lover for his sweetheart, which was done.

The Long Skirt (Vitagraph, Aug. 8).—Illustrative of that period when a girl passes from girlhood to womanhood and puts up her back hair and dons a longer skirt, this picture makes a decidedly unique film and one of more or less interest to all ages, for beneath it all lies a fundamental truth of life. The characters of the mother and daughter are delightfully well conceived by Anne Schaefer and Zena Keifz, respectively. Mary's mother does not know how to solve the problem of making Mary grow up. At fifteen she is still a tomboy. Her aunt sends her a long skirt, which seems to fill the physiological need. Mary grows up and becomes a little mother to her younger brother. Much praiseworthy care is manifested in all the smaller details dealing with the different phases of picture production.

The Heiress (Eclipse, Aug. 9).—This is a simple story, all nicely arranged and made-to-order. It therefore fails to hold the interest. The heiress told her society suitors that she was ruined and they all put on their hats and walked out. Determined to be loved for herself alone, she got a job at a florist's and took a room in a rooming house where there was, of course, a nice young man waiting to love her. He commenced immediately, and in the next scene proposed. Being refused he threatened suicide and shot himself—but being discreetly careful, failed to kill himself. Then the girl relented and accepted him.

Lyons, France (Eclipse, Aug. 9).—These travel views show numerous interesting scenes in and around the second city of France.

The Stolen Dog (Edison, Aug. 9).—There is point to this farce—not very deep, but enough for a good laugh—and it is acted in the usual Edison convincing way. The tramp (William West) steals the dog from its owner (Edward Boniden) while the latter was gossiping with a lady on the street. The thief sold it to another man (Richard Ridgeley) for $5. Then he agreed to get it back for its owner for $25, but in carrying out this bargain was followed by the $5 man and the whole scheme was exposed. In the scene showing the first theft, why did a second lady observe the stealing and appear to run after the thief? This appears to have been waste action.

The Adventures of a Baby (Edison, Aug. 9).—The story of the lost baby is worked over with new trimmings in this film, some of them funny, and others, toward the end, lacking in ingenuity and comedy snap. The baby's mother left it in a young man's lap at the depot while she ran back to the train for something she had lost. The train carried her on to the next town and the baby's adventures began. The young man put it in the lap of its own grand uncle, who had come late to the depot to meet the niece, but who didn't know the baby. Uncle got rid of it by losing it, first in a basket of laundry and next in a baby carriage, where the frantic mother finally found it. Mr. Bechtel was very good as the uncle and Marie Tener equally so as the niece.

The Flaming Arrows (Pathe, Aug. 9).—The feature of this film is an attack upon a shack by Indians, in which arrows in the nature of firebrands are used, setting fire to the building and making a realistic and interesting effect. The story played around this incident, while neither great nor new, is agreeable, though somewhat naive in its working out. A girl comes on from the East, and Bob, a cowpuncher, falls in love with her, writing on a magazine that he would marry her if he felt worthy of her. At the conclusion of her visit she is attacked by Indians on her way to the depot. They seek refuge in a shack, where Bob protects the party until aid arrives. A few days later the maid returns the magazine to the man with the note readdressed to him, with the natural result that befalls most maids and men.

Lionelly, Contortionist (Pathe, Aug. 9).—He appears to be quite a remarkable fellow in his line, but it seemed unnecessary to waste the time and art to color him.

The Round Up at Dawn (Kalem, Aug.

KALEM

Simple Ike Decides to Marry
WESTERN COMEDY
This production was made on one of the large ranches in Southern California.
Released Monday, August 21st.
Length, 1010 feet

Don Ramon's Daughter
A story of Southern California under Spanish rule.
Released Wednesday, August 23d.
Length, 1005 feet

The Little Cripple
A Story of the New York Tenements
Released Friday, August 25.
Length, 1005 feet

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SPLIT REEL
THE WORKING GIRL'S SUCCESS
A pretty story of the love of a wealthy young man and a poor girl. They marry and the young man is disinherited. In the end, there's a happy reconciliation. Length about 600 feet.
Released Saturday, August 19

Proclaiming Archbishop Prendergast
A topical film of the great ecclesiastical procession of bishops, monks, prelates and the apostolic delegate at the recent installation of the Catholic Archbishop of Philadelphia. Excellently photographed. Length about 400 feet.

A REBELLIOUS BLOSSOM
Released Monday, August 21
The central figure in this story is a charming 17-year-old girl of the tom-boy type. The plot is novel and there's a double wedding at the end. It's a dandy. Length about 1000 feet.

BESS OF THE FOREST
Released Thursday, August 24
A little girl captured by a Mexican and finally rescued by a young American when she has grown to beautiful womanhood. This is the central plot of a winning Western. A thousand feet of action. One they'll like. Length about 1000 feet.

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9).—It is announced at the beginning of this film that the scenes are taken upon a ranch of Southern California by the name of the Three Star Ranch, and that with one exception all are real cowboys, who appear in the picture. The picture is interesting in that it introduces the semblance of a round up and a Western fete called the barbecue. It is amusing from the nature of the story. At the barbecue the cowboys are requested to come to the aid of a ranch owner whose cattle have broken out of their enclosure, but to leave the petticoats behind. The boys send back word to wait until next day. The letter on the screen at this point would have explained why they remained. The girls see the letter, and conclude to play a joke. In the wee hours of the morning they steal to the men's bunking quarters and exchange their clothes for those of the boys. This part of the film was not delicately enough played. The girls piled into the room, whereas naturally only a few would be commissioned, and surely the shots fired was at least indiscretion on their part. They make a successful round up of the cattle, and return to tell the boys that if they cannot catch a cow they cannot catch a girl. It would have been interesting to see the boys disprove it.

The Tent Village (Lubin, Aug. 10).—Here is a distinct novelty in the way of a motion picture comedy that is humorous and suggestive in its treatment and construction, and quite apropos of the season. In order to avoid the heat and pest of flies and other things that bite, the characters decide to summer at Tent Village where the cool sea breezes blow. When questioned where they would pitch their tent, thy insisted on a spot as near to the water's edge as possible. At midnight the tide came in. No more need be said. The film quite realises the situation. The last, however, is perhaps a little forced where they walk home on the ties to "Home, Sweet Home." One felt there might have been some kind friend to help them out till morning.

Their Only Son (Selig, Aug. 10).—A very human and consistent story is built around a rather unusual, but in most ways, a possible idea, though an exacting mind might wonder if a rag picker knew a bond when he saw one. The young man's negligent ways cause his parents much anxiety, and at last when his son is under suspicion of stealing some bonds, his father is ready to believe it and disowns him. The truth about the case, however, is that on being told to deposit them he has left them on his desk, where they have tumbled into the office waste and thence to the city's refuse. Here a rag picker finds them, and, after a struggle with his conscience returns them. Then through a detective the parents search for their boy and find him working as a deckhand on the steamer on which they have set out to find him in Europe. The production is well acted and put on.

Bob's New Scheme (Lubin, Aug. 10).—Here is another method of getting away to the club when the lady in command says no. The comedy is well performed. Hubby invites a tramp in and feasts him, and when wifey appears and goes to get an officer, the husband does the coat and hat of the cook's lover, arrests the tramp and rewards him back of the house. Returning to wifey in his own garb, he informs her that he must appear at night court against the fellow, and thus walks off free to enjoy his club.

The Romance of a Dixie Belle (Kalem, Aug. 11).—The story of this war picture is too unplausible and indefinite in its incidents and plot for the players to show at their best. They are all the time trying to convey something that is either not natural or that is too vague to be understood. For instance, one finds it difficult to conceive a high strung Southern girl, who would betray her jealousy so openly, when the man she loved was about to marry another. The trick also of concealing the man in her bed, when he was a fugitive from the enemy, was far from convincing. If she had put him under the bed out of sight and had jumped into bed herself it might have fooled the soldiers. After all, it was to little purpose, as she changed her mind and sent him out of the window, apparently to be captured, or was it supposed to be after danger was past? At any rate she took away from him the message he was carrying before sending him away, but of what significance the message was no one knows.

The Bell of Justice (Vitagraph, Aug. 11).—This story has a fine motive and some poetical value, while the studio scenes are evidently the result of careful attention to detail. The acting is excellent. It is doubtful, however, if the subject is dramatically strong enough to make itself felt very deeply. The czar of ancient Russia has a bell hung in the market place where people with grievances may come and ring for justice. A nobleman and his wife are saved from wolves by the fleetness of their horse, although it was the nobleman and not the horse that was panting hardest at the end, and the appearance of the rig and people scarcely suggested the fourteenth century. Twenty years later, his wife being dead, the nobleman becomes a miser, sells off all his effects but the horse, and him he turns into the street to forage for himself. The hungry animal tries to eat the bell rope, that had been repaired with hay, thus ringing the bell and summoning the czar and people. The czar discovers the old man's avarice and orders him to care for the horse. After this we see the animal well fed. The czar passing judgment on the miserly old man might have been made more dramatic.

The Spirit of the Gorge (Edison, Aug. 11).—As an Indian story one finds this of superior conception, showing an exceptional view of an Indian fording a gorge. The view of the camp no doubt was likewise as interesting, but it did not stand out with clearness. The finer details in Indian life are with few exceptions well taken and presented. When the maid's lover was commissioned to carry the challenge to the neighboring tribe, he fell exhausted by the wayside. His rival went in his stead and returned with a trophy. The lover was ridiculed. The maid then fell into the surging gorge below, and no warrior was found brave enough to venture. Then it was that the lover redeemed himself by venturing the gorge in his canoe. It was overturned, and he was seen battling with the waters. Just how he made the rescue is not shown, but he was reinstated and won his bride.

An Unexpected Gift (Pathe, Aug. 11).—The novel way in which the old priest sought to fill the void in the mother's heart makes a dainty and pretty picture. When a baby was left at his door at Eastertide, he placed the infant in a large Easter egg, and had it delivered. The picture is pleasingly enacted in colors and smoothly evolved, though it would seem that the priest's plan concealed from the spectator added nothing to the picture. In such a case the spectator sees through the conceit, and in the other being let into the secret sets with and waits for the mother's surprise.

In Cambodia (Pathe, Aug. 11).—An acceptable feature of this travel film is that a map is first shown giving the geography of the place. It exhibits how cattle are loaded on board steamer for Manila, which is hardly agreeable enough as a process to be so long drawn out. The cattle are yanked aboard by a derrick and a rope around their necks. A Chinese jeweler and the market place are also shown.

Tunny Fishing (Pathe, Aug. 11).—How eight hundred and sixty of these mammoth fish were captured in one hour is depicted in this picture. It makes both an interesting and entertaining subject.

Billy's Marriage (Pathe, Aug. 12).—A well used idea is the foundation to this delightful little comedy that presents our pleasing juvenile comedian, Billy Quirk. Paul Panzer and Gwendoline Pates also add grace to the film. Making it somewhat in the nature of a trick picture seemed a little out of place to accord with the general treatment, and was more disconcerting than amusing. When Billy was cast off by the lawyer father, he wrote him, presenting him with $200 for his opinion as to what a young man should do when the girl's father objected. The answer came to elope, for experience had shown that parents generally forgave. Billy proceeded to carry out the advice and eloped with the lawyer's daughter, and of course was forgiven.

The Academy Girl (Gaumont, Aug. 12).—No doubt this comedy would have been vastly more interesting had some plot been constructed out of the idea. A college girl becomes heir to her uncle's estate, which includes an entire village. She goes to occupy her new home and shocks the servants by her behavior. She ends by becoming leading lady for a visiting theatrical troupe. The picture by no means realises its possibilities.

Jimmie's Luck (Gaumont, Aug. 12).—There is little to this film of itself in the way of a story, but that littleness is made much of by the presence of little Jimmie. He finds a wealthy lady's pocketbook, and puts it in his coat pocket to return to her. On his way there he exchanges coats with another young street urchin. At the crucial moment he finds he has left the pocket book in the other coat, and he proceeds to go and get it as fast as his legs can carry him. He holds up the other urchin's dishonest parents with a fake pistol, and returns with the money. The scene illustrative of what could be found in a boy's pocket was amusing.

Birds of a Feather (Vitagraph, Aug. 12).—The husband who mistakes some other woman for his wife and watches her meet a man has served many times for picture stories, but never was the situation more convincingly arrived at than in this case. Miss Turner as the wife, who didn't fancy having her husband buy her clothes for her, was at her best, because the idea in itself is so human. She sold the new duds to a second-hand woman, who in turn sold them to a girl about to meet her lover. The meeting was seen by hubby, who bought a pistol and pursued the couple into a crowded cafe, where the climax occurred in his discovery of his error.

A Friend in Need (Essanay, Aug. 12).—Early frontier days in the West witnessed many strange freaks in the way of administering justice. Hence we may accept this story of a young man accused of murder, because he was found bending over a dead body, and sentenced to be hanged the next day, although there would appear to have been evidence enough to acquit him, if the girl who saw the other man ride away had testified. The killing after all was self-inflicted in a struggle, and the man mixed up in it was the prisoner's friend. As soon as he learned the proposed fate of the innocent man he rode his best to get to town to clear him. It was in this riding, in which he was helped by the prisoner's father, that the thrilling interest of the picture reaches its climax. It was splendidly done, because with such earnest effort, although if he had shed his chaps he might have made more progress.

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Reviews of Independent Films

Cattle, Gold and Oil (American, Aug. 7).—This is a truly Western picture of a semi-comedy nature that is calculated to amuse the average spectator. However, it is feared the point was lost by causing the man and wife to make one thousand per cent. profit by deceptions, for by so doing they virtually make themselves thieves and as bad as the others. Aside from this point, the scenario is well conceived. A man and wife decide to leave their cattle ranch and seek gold in a neighboring country. They buy a salted mine. When they find there is no redress they buy a barrel of oil, and make the fake mine appear like an oil well. They proclaim the news with the result that the man who sold them the property rebuy at one thousand per cent. profit. Little details like walking out of one scene to appear sitting in the next are not taken care of. The oil barrel was rolled away, but next appeared in place at the mine. Later, though last seen in place, it was dragged out from behind the cave.

Too Much Swedish Drill (Eclair, Aug. 7).—Faulty translation makes this title misleading. The story has to do with a tall, thin fellow who practices the Swedish system of athletic exercises with disastrous results to furniture, crockery and people. He is an energetic fellow, and the falls and collisions are effective for a number of laughs—for some people.

The Sorrowful Mother (Eclair, Aug. 7).—The acting in this melodramatic picture is excellent, and the photographic quality of the best. The story is rather shopworn. The widow would not marry the fisherman, and to force her consent he steals her boy, takes him to a lonely place, ties him up with a fishnet, and returns to the widow whom he endeavors to choke into compliance with his demand. The boy cuts himself loose, summons the neighbors, and the brute is captured.

Dewey (Champion, Aug. 7).—Why any company should disgrace itself by putting out such a worthless monstrosity as this childish, even idiotic, picture story is past understanding. Even more incomprehensible is the fact that any exchange would handle it, or any theatre would show it. James Owen O'Connor, at his worst, could never touch the bad acting it displays, and the story is the merest inane mixture of senseless piffle, both in conception and management. But, perhaps, the worst feature is the utterly inexcusable and silly way in which horrible caricatures of Admiral Dewey and Theodore Roosevelt are dragged in. Admiral Dewey's son (?) and a Spanish count love a United States Senator's daughter. The Admiral's caricature asks the Senator for the girl's hand on behalf of his son, and refuses to drink the Spaniard's toast. War commences, and the son carries a message to somebody on the battlefield. Theodore Roosevelt appeals to the Senator on behalf of the Dewey boy, and the boy gets the girl. Then the butler, who has become a general, marries the Senator's sister. How does it happen that the girl's father was only a United States Senator and unnamed at that? Why not have called him President McKinley, or at least Mark Hanna. The whiskers wouldn't have mattered.

Back to Nature (Thanhouser, Aug. 8).—This film presents a definite problem, and carries it to a logical conclusion, showing how it was possible, at least for one family, to reinstate and reorganise their lives for the better. The story is well put on, told and acted. Discharged by the People's Insurance Company after a long clerkship, the father with his wife and three children went to live in a small farm in the country. Here they all gained both moral and physical health, and in the course of time the father became a man of influence in the community. He was appointed by a committee of farmers, stockholders in the People's Insurance Company, to readjust some of that company's methods. He did so, so thoroughly that his former employers were impressed and wished to rehire him for an influential position. Both he and his family, however, preferred the open life of the country.

Gray Cloud's Devotion (Blanc, Aug. 8).—One finds this one of the best scenarios that this company has offered for a season, and it gives evidence of being well executed in every particular. The Indian maid is unable to save her parents from their deadly fever by her prayers and administration of herbs. The tribe left them behind on their next march, but her lover stayed behind. A party of surveyors, which included a physician, met the maid, and the physician healed her parents. She would go away with him, but was silenced by the photograph of his wife. Then Gray Cloud's jealousy turned to gratitude, and instead of killing his believed rival, he presented him with a bag of nuggets from an Indian gold mine.

Cheyenne Days (Powers, Aug. 8).—In this picture Art Roden, the champion lasso thrower, of Wyoming, and Otto Kline, the well-known broncho buster of the West, are seen exhibiting their prowess in their respective lines of endeavor. It makes a thoroughly entertaining and interesting picture.

A Harmless Flirtation (Powers, Aug. 9).—It was not realized that the young woman was the man's wife until indicated in the picture. She was presented with a necklace by another man, but pawned it, that her husband might not learn of it. He found the pawn ticket, which she had placed in another's name, and redeemed the necklace, which he gave to his stenographer. The wife discovered this, and made him discharge the girl; then snubbed her nose. It would seem as if more might have been made of the situation, though not as in good taste as one might desire. As it is, the film suggests but little more than the bare idea.

The Queen of Nineveh (Ambrosio, Aug. 9).—In impressive and characteristic settings and acted with rare force and polish, this picture elegantly proves one of the best of recent weeks. The players are people of talent, and the management, especially in the large scenes where multitudes of people are in action, is of the highest order. The queen plots with a courtier, who murders the king. The child by direction of the dying king is taken away and secreted with a shepherd until grown up, when he is brought back and starts a revolt, ending in his killing the leader of the queen's forces, who seemed to be the queen herself, his own mother, she had gone forth to battle when her supremacy had turned coward.

Roped and Tied (Nestor, Aug. 9).—This proved one of the most amusing Western serio-comic cowdramas this reviewer has ever had the good fortune to see. The story is full of snap and action, well knit together, consistent and funny in its incident and acted in harmony. The cowboy lover gets in bad with the old man at the start by giving papa a kick when he thought he was kicking the mischief making brother of his girl. The father then determined to marry her to the swell chap with top boots and a riding whip. However, by the assistance of an athletic cowboy friend who whipped the father and the swell guy, and with the further aid of the real love brother, who dressed up as the girl and led the enemy a wild goose chase, the young lovers were safely married by the very preacher who had been engaged by the father.

The Lily (Reliance, Aug. 9).—Toward the end especially, this film becomes a strong and effective piece of work. It is well acted by Wilfred Lucas as the husband who has aphasia, and by the lady who portrays the wife. Deemed by an expert to mourn her husband as lost, they are brought together by their son who, in his endeavor to obtain employment in the office of the mother, obtains employment in the office and is ordered over by his own father. The boy loses the bank deposit and a policeman is called in. Father, boy, and officer go to the mother's home, where the atmosphere of the place starts a revival of memory that is fully consummated when the victim of aphasia sees his wife in person. The incidents leading up to the attack are not of great interest—in fact, quite commonplace and generally conceived. The man comes to the city for work, fails to get it, falls sick on the side walk and is taken to a hospital. It might be added also that movements to get in position at the opening were too obvious.

Love and Discipline (Vitala, Aug. 10).—When the old quartermaster learns that the son of his old general is likely to get himself into trouble by appropriating the funds of the regiment to settle his losses and replaces the money by insinuating that he is giving the money to the young officer to invest. Meanwhile the young man is secretly in love with his daughter and confesses to her of his intended suicide. She goes to prevent him, and is seen by the father who, believing the officer is tampering with his daughter's honor, gathers to avenge the insult. The commanding officer interferes and places him on guard, which is ended by the officer's appearance and explanations. The story is clear, but the acting is hardly great or marked. The last part of the film was slightly amusing from the actions of the commanding officer to be commanded.

Dorothy's Family (Imp., Aug. 10).—One finds this a pleasing little comedy well conceived and generally well played. Dorothy possesses quite a capable and agreeable actress, while King Baggot shows improvement in a new line. His rival, however, is a made-to-order actor of quite automatic action. Dorothy is invited by her chum to visit her and meet the college hero. She misses the train and arrives at midnight. They mistake her for a burglar, and are introduced to her in their nightdresses. On her return she writes them that she can accept neither until they see her family. To prove their love she hires an Italian family, that favor arrives behind the other, and sees through the ruse at the window. On the other's disguised exit, the two are seized and bravely makes up with the family. Then Dorothy exposes the real state of affairs and accepts him.

The Ranch Girl (American, Aug. 10).—A thoroughly consistent and interesting Western story is naturally constructed on this film, and is praiseworthy in representing life more as it is. When the foreman of the ranch refused to give the men a holiday the men went to the girl, who owned the ranch, and obtained it. The foreman, evidently resenting this breach, goes to another ranch. The girl organizes an unsuitable man in his place who plots to injure her. Informed by other men who had left her ranch, the old foreman returns to warn her, but is humiliated. The exposure of the conspiracy brings the hero, whom a duel was fixed was hardly about, unless it were to show the girl's ability to shoot. The girl leaves the house unprotected and the unfaithful cowpunchers rob the house after overpowering the former foreman, who has appeared to prevent harm. After they have made a successful escape the foreman's horse dies through the ropes, and the foreman, lifting a saddle, mounts him and rides to the ranch. He then watches the course of the fleeing ones over the mountain edge, and on the arrival of the others they are captured.

The White Red Man (Bio., Aug. 10).—A remarkable feature in this film is that the leading character makes a dive of eighty feet from a rocky ledge to a river below. These scenes and his subsequent swim ashore make some very beautiful and effective pictures. The story has a good Western plot and is well managed. An Indian finds the body of a highwayman concealed in a brook. Shortly afterward he is caught in a bear trap and seeks help in a cabin. Aided by the housewife, he rewards her with the sack of jewels. Later the chief of the tribe and the little girl warrior, a necklace and becomes suspicious. He finds the loot and arrests the father. The Indian hears of the circumstance through two men discussing the news at the saloon. The man is to be shot at sunrise and the Indian has fifty miles to traverse before he can reach him. He does so, however, in which time he makes the jump mentioned above. It

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released August 14th, 1911

THE SORROWFUL EXAMPLE

When the Innocent Must Suffer With the Guilty

The little family of husband, wife and infant child are just existing, the wife toiling to make ends meet while the husband is a worthless scamp. The wife manages to set aside a little of her meager earnings to save for the child's future, which is her sole thought. The husband has tried to get this money, but the wife guards it carefully. He has become infatuated with a little Italian girl, who, not knowing him to be married, accepts his attentions. They plan to elope, and he finally manages to steal his wife's savings, with which he intends to leave for another town. They miss the train, however, and start back to the village to await the next one. On the way back he finds his wife's blood-stained apron. This is indeed a shock. The wife has missed the money, and following in pursuit falls over a cliff onto the rocks below, receiving injuries that prove fatal, she having just strength enough left to crawl back and fall dead at the baby's crib, where the husband finds her. He is also repulsed by the girl when she learns the horrible truth.

Approximate length, 999 feet.

Released August 17th, 1911

THE BLIND PRINCESS AND THE POET

A Biograph Fantasy in the Land of Flowers

The Blind Princess upon consulting the soothsayer is told that upon the first kiss of unselfish love she receives she will see. All the great lords assemble to pay her court and bestow kisses in hopes of restoring her sight. There are Lords Gold, Selfish, Folly, Presumption and their ilk, but their attentions are in vain. A poor Poet has humbly loved the Princess, but considers himself unworthy until the Child Equality argues differently. Lord Gold in rage kills the Child Equality and the Poet loses hope. However, when the Princess sleeps the poor Poet steals a kiss. The Princess sees, and through the Poet's kiss. Lord Selfish would kill the poet, but he is thwarted by Justice as the Poet goes singing to his apparent death. Justice takes him to the Princess's side.

Approximate length, 1,000 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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MONOPOL FILM COMPANY
145 W. 45th St. P. P. Craft, Mgr. New York City

★MELIES★
WESTERN PICTURES

AUGUST 24

A SPANISH LOVE SONG

A young couple are forced into a loveless society match disagreeable to them both. On the eve of the wedding she elopes with the man she really loves. He, meanwhile, has found his true love in a poor but pretty street guitar player. The parents are forced to accept the inevitable.

LENGTH, 1,000 FEET

AUGUST 31

THE CALL OF THE WILDERNESS

A set of seven photos of our leading players $1.00. One sheet poster in colors of the "Star" Prime Stock Company 20c.

G. MELIES, 204 East 38th St., New York City
Western Representative, JOHN B. ROCE, 169 Randolph St., Chicago, Ill.

is thought the work of the actors would be more compelling if they were more disposed to hold their own respective situations for a sufficient period to impress the mind of the spectator. The tones in this picture are apt to be confusing.

Bill Wishes to Make Butter (Lux, Aug. 11).—Afflicted with the aforesaid desire, Bill buys a mammoth cow and makes butter in his room until he tumbles through to the floor beneath. Strange to say, the cow did not fall too. However, there was quite a mess to clean up without her presence.

The Cripple (Lux, Aug. 11).—In plain language, this picture doesn't amount to much. It is something about a lame girl in an office being made to believe her lover is unfaithful. They play some sort of joke on her, telling her to watch his visit to a certain lady, and then they follow to see the result. It seems to end all right, but who was the lady? The acting is bad.

The New Cowboy (Bison, Aug. 11).—A new foreman comes to the ranch and prevents Bud from enforcing his unwelcomed attentions upon the ranch owner's daughter. Bud decides to compel the girl to marry him, and bribes the justice. While she and her young brother are out riding he decoys her away to where the justice is waiting. Her brother informs the foreman, who rides to the rescue, and, of course, wins the girl himself. The story is clearly and consistently told, but is hardly among the best. However, careful acting and direction would surely have added much.

Cupid, the Conqueror (Thanhouser, Aug. 11).—This makes a delightful little fantasy, and one wishes it had not been given in the form of a dream, but allowed to stand by itself. An artist falls in love with a society woman who is posing for him. When she does not appear promptly the day after the proposal he falls asleep, and dreams that Cupid, in the form of the little newsboy who is posing with the girl, goes to her home and, dressed as a burglar, robs her of her heart and brings it back to him. He awakens to find her in the room.

Sport Restores Youth (Itala, Aug. 12).—This burlesque is amusing in its conception and laughable in its evolutions, though the fundamental idea of slowly killing off one's aunt is scarcely a jolly one. In order to receive the benefit of her will, and thus pay off his creditors, Toto decides to kill off his aged aunt by convincing her that a series of athletic sports would restore her youth. He proceeds to carry her through such a series, during which she gradually becomes more youthful. He is completely overcome and she discovers his intention. Disguised as the solicitor, she sends for him, declaring herself dead, and when he arrives makes a most strenuous exhibition of her newly regained strength.

The Pitfall (Reliance, Aug. 12).—While one does not find the plot of this picture at all new or original, it is carefully worked out with a certain freshness of treatment and is exceptionally well acted. Henry Walthall bringing his usual understanding to the role of the false city chap. Too many titles, however, are apt to clog the action, and, by explaining the events to follow, dull the interest. He is rescued from an automobile accident by the country maid and man and wins her love away from the other. She meets him in the city and there finds out his true character. The country lover suspects the truth from her letters and goes to bring her [illegible]

Mutt and Jeff and the Goldstein Burglars (Nestor, Aug. 12).—Mutt and Jeff think they see some "easy money" in turning detectives and accordingly set forth in disguise to capture the Goldstein burglars. Jeff as a cowboy captures a string of suspects and marches them in at the rope's end. The process of capture would seem a necessary part of the story, and would add much to the general effect of the film. Likewise Mutt's capture of the dog and goose, the point of which is somewhat lost. At length the real detectives capture them in an amusing scene, where the two meet around a mound of hay. They are, however, freed on the arrival of the real culprits at the station, whose make-up, especially in the case of Jeff, seems to resemble more the original cartoon than do the principal characters. In fact, the actors hardly bear out the displayed posters at the entrance to the theatre. The action of the players and conversation beneath the picture were not always simultaneous in this film.

THE EDISON PROJECTING KINETOSCOPE

It is significant that almost invariably when an exhibitor discontinues one machine and purchases another, his last choice is the Edison. Does this not prove that although his judgment may have been faulty originally he has seen the error of his ways and is convinced that the only safe, economical and satisfactory way to operate a motion picture theatre is to choose a machine that has been considered *standard* the world over ever since its introduction fifteen or more years ago?

Trade *Mark*

The Edison Underwriters' Type "B" Model Kinetoscope with outside revolving shutter, to-day stands absolutely without a near competitor, as the machine that projects the rock-steady, flickerless, sharp pictures photoplay audiences admire—the machine which never fails at the most inopportune moment.

Correspondence solicited with those who want the best, and who haven't the time or inclination to "shop around" in an effort to locate it.

THOMAS A. EDISON, Inc.
64 LaKeside Avenue
ORANGE, N. J.

INDEPENDENT FILM RELEASES.

Aug. 14, 1911.

	Feet.
(Amer.) The Poisoned Flume. Drama.	....
(Imp.) A Boy's Best Friend. Drama.	1000
(Champion) The Three Calls. Drama.	950
(Eclair) The Connecting Link. Drama	...
(Yankee) A Good-Natured Man. Com.	...
(Yankee) A Children's Paradise. Scenic	...

Aug. 15, 1911.

(Bison) An Indian Love Affair. Drama	...
(Bison) A Sioux Spy. Drama	...
(Powers) Babes in the Woods	...
(Thanhouser) Nobody Loves a Fat Woman	...

Aug. 16, 1911.

(Ambrosio) The Dread of Microbes. Com.	...
(Ambrosio) The Candle of Life. Drama	...
(Champion) How the Girls Got Even. Com.	950
(Nestor) Hands Across the Cradle. Drama	1000
(Reliance) Out of Darkness	...
(Solax) The Phoney Ring. Com	...

Aug. 17, 1911.

(Amer.) The Brand of Fear. Drama	...
(Imp.) Behind the Times. Drama	...
(Itala) Toto's Cart	...
(Rex) The Colonel's Daughter. Drama	...

Aug. 18, 1911.

(Bison) (Not reported)	...
(Lux) A Child's Courageous Act. Drama	540
(Lux) Bill Tries to Make Bread. Com.	406
(Solax) Let No Man Put Asunder	...
(Thanhouser) The Train Dispatcher. Drama	...
(Yankee) Her Father's Secretary. Drama	...

Aug. 19, 1911.

(Itala) Foolshead, Manikin. Com.	...
(Gt. Northern) The Victory of Love. Drama	...
(Powers) The Squaw's Devotion. Drama	...
(Reliance) Grandfather. Drama	...
(Nestor) Mutt and Jeff in the Banking Business. Com	...

LICENSED FILM RELEASES.

Aug. 21, 1911.

	Feet.
(Biograph) The Diving Girl. Com.	502
(Biograph) $500.00 Reward. Com.	496
(Kalem) Simple Ike Decides to Marry. Com.	1010
(Lubin) A Rebellious Blossom. Drama.	1000
(Pathe) The Runaway Leopard. Com.	475
(Pathe) Chrysanthemums. Scenic	320
(Selig) Saved from the Snow. Drama.	1000
(Vitagraph) Wages of War. Drama	1000

Aug. 22, 1911.

(Edison) The Venom of the Poppy. Drama	1000
(S. & A.) Gossiping Yapville. Com.	400
(S. & A.) Summer Babies. Educational	600
(Gaumont) The Soul of the Violin. Drama	980
(Selig) Life on the Border. Drama	1000
(Vitagraph) How Betty Won the School	1000
(Pathe) Pathe's Weekly News. Topical	...

Aug. 23, 1911.

(Edison) The Professor and the New Hat. Com.	500
(Edison) The Question Mark. Com.	500
(Eclipse) Condemned for Treason. Drama	980
(Eclipse) The Wool Industry of Hungary Industrial	185
(Kalem) Don Ramon's Daughter. Drama	1005
(Pathe) Through the Window. Drama.	1000
(Vitagraph) The Sheriff's Friend. Western Drama	1000

Aug. 24, 1911.

(Biograph) The Rose of Kentucky. Drama	997
(Lubin) Bess of the Forest. Drama	1000

PATHE FRERES FILMS

ANOTHER THRILLER

A TRAGEDY AT SEA

Showing the blowing up of 180 ton 2 masted schooner. The most realistic sea picture ever produced.

COMING SOON

THE CARROT CATERPILLAR

RELEASED SEPTEMBER 1st

Positively the most interesting and instructive picture of this nature ever released.

SHOWS HOW THE CATERPILLARS TURN TO BUTTERFLIES

"PATHE'S WEEKLY"

NO. 34

RELEASED AUGUST 22d

NEWS FROM EVERYWHERE

Don't Miss an Issue! It's a Money Maker For You

RYAN SHERWOOD

In ESSANAY PHOTOPLAYS

RYAN SHERWOOD

A talented actor who is familiar to all photoplay lovers who have seen him in the productions of the Essanay Western stock. Mr. Sherwood has been associated with this company for two years and has played in a great number of this company's most pronounced successes. He is a striking figure on the screen and his personal charm, his sincerity and earnestness in his acting have won him a host of admirers.

For Bigger Business Get These Photoplays

Release of Friday, August 18

"FOR HE'S A JOLLY GOOD FELLOW!"

(Length, approx., 1000 feet)

A dissipated husband is brought back to the right path through a terrible reprimand. There is sincerity in the acting and excellence in the photography which will delight all who view this splendid photoplay.

Release of Saturday, August 19

A PAL'S OATH

(Length, approx., 1000 feet)

A Western drama with a wholesome, vital theme, with a message to every heart. It is another excellently acted and perfectly photographed photoplay sure to captivate your audiences.

Release of Tuesday, August 22

GOSSIPING YAPVILLE

(Length, approx., 400 feet)

This is a screamingly funny little comic, which, despite its farcical nature, will provoke such a comment from your audiences as, "Isn't it just true to life?" Get it—it's a winner.

—ON THE SAME REEL.—

SUMMER BABIES

(Length, approx., 600 feet)

Every lover of babies (and who doesn't love them?) will thoroughly enjoy this short educational subject which shows how a large city cares for the babies of the poor. Hundreds of babies are saved each summer by the work of visiting nurses and this film shows how they are saved. It is a subject of more than usual interest.

COMING!—A BIG ONE—COMING!

Released Saturday, August 26

"SPIKE SHANNON'S LAST FIGHT" Book it NOW!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.
5 Wardour Street, London, W.

(Melies) A Spanish Love Song. Drama.1000
(Pathe) Cheyenne's Bride. Drama....1000
(Selig) The Gay Wolves. Drama.....
(Selig) Santa Cruz Beach and Cliff Drive. Educational.....

Aug. 25, 1911.

(Edison) Then You'll Remember Me. Drama 1000
(S. & A.) Pete's Funny Frolic. Com.1000
(Kalem) The Little Cripple. Drama..1005
(Pathe) Eastern Europe. Scenic.....
(Pathe) Nick Winter Turns a Trick. Com. 430
(Pathe) Across the Mountain Passes of New Zealand. Scenic.....350
(Vitagraph) My Old Dutch. Drama..1000

Aug. 26, 1911.

(Edison) Two White Roses. Drama.. ...
(S. & A.) Spike Shannon's Last Fight. Drama 1000
(Gaumont) The Sunday Hunting Party. Com. 665
(Gaumont) The Island of Ishia, Italy. Scenic 322
(Lubin) Archibald the Hero. Com.... 600
(Pathe) A Boy of the Revolution. Drama 1000
(Vitagraph) A Handsomer Man. Com.1000

CORRESPONDENCE.

(Continued from page 18.)

Elmer Rimlon, who is connected with one of the local newspapers, has been acting press representative for the Grand, while Eugene Connelly has been enjoying a well earned vacation. Funeral services were held over the remains of Richard M. Gulick, who died in this city at his residence on last Wednesday, and the interment was at Brooklyn, N. Y., the following day.
ALBERT E. L. HEWES.

HARRISBURG.—MAJESTIC (N. C. Mirth): The Ideal Comedians, with Searl Allen as star, was the attraction that fairly well filled the house 4; the co. is good in all respects and some well merited applause. This production did not follow the ordinary burlesque lines, but gave faint traces of musical comedy. The Avenue Girls 11.——PAXTANG PARK (F. M. Davis): Green and Parker, comedians; the Savoys, with acrobatic dogs; the Faust Brothers, musical act; Lafredo and Pearl, acrobatic act; Billy Barlow, monologist; the usual run of motion pictures were a pleasing finish to a fine programme 7-12; attendance continues good.

BEAVER FALLS.—LYCEUM (Sam Hanauer): Opens Sept. 4 with the Murray and Mackay Stock co. for one week.——JUNCTION PARK THEATRE (F. Chauncey): Chauncey-Keiffer Stock co. closed 12, after a successful eleven weeks' run.——SAVOY (Sam Hanauer): Vaudeville opens 28.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. in St. Elmo. Road to Yesterday 7-12; fair business; enthusiastic audiences.——UNDER CANVAS: Johnny J. Jones Exposition 7-12; good business.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): Stock co. in The Marriage of Kitty 7-14; usual good business.——ITEMS: Austin Webb left co. Aug. 5, and was succeeded by George Webb.—Hal de Forest is the new character man.

RHODE ISLAND.

PROVIDENCE.

Girls at Keith's by Request—Belles of the Boulevard to Begin the New Westminster Season.

Girls had a smooth and finished performance by the Albee Stock co. at Keith's 7-12, and inasmuch as it was the second choice by popular vote from last season's repertoire a large audience was assured. There is considerable broad humor during the action and the cast worked in unison to bring forth the best results. Mr. Sherman is quite successful in the leading role, and Mr. Hummell and Miss Reimer are seen to excellent advantage. Miss Scott, Miss McEwen, and Miss Shoemaker form a trio of dance-baiting variety that would be hard to duplicate. Fathers and the Boys 14-19.

The Westminster is the first house in the city to open its Fall season. Belles of the Boulevard will be the initial attraction 12, and will also continue during the following week, 14-19.

The regular list of amusements is announced for the shore resorts, Rocky Point and Crescent Park, including the band concerts and various other interesting attractions.
H. F. HYLAND.

TEXAS.

FORT WORTH.—PRINCESS (Joseph Arnold): Albert Taylor Stock co. in My Father's Son and A Message from Mars 1-8. A Gilded Fool and Because She Loved Him So 9-12; co. and business good.——IMPERIAL (William Wood): Vaudeville 1-12 pleased fine business.——BYERS (Mr. Greenwall): Opens Sept. 4 with K. and E. attractions.——NEW MAJESTIC (T. W. Mullaly): Opens 28 with vaudeville; booking by W. V. M. A.

CLEBURNE.—BROWN'S AIRDOME (Hugh Kilpatrick): Russell's Merry Makers (return) 6-12; good co.; fair business.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Warnie Warde co. 3-5 pleased good houses at every performance. Plays: Tempest and Sunshine, Dora Thorne, The Unwritten Law.

VIRGINIA.

PETERSBURG.—ACADEMY (Dan Regan): Season opens with Smart Set 18. Nest Nov. 21.

WASHINGTON.

SPOKANE.

Chauncey Olcott at the Auditorium—Opening Dates Announced by the Spokane and American.

New York Symphony Orchestra, Alexander Saslavsky, conductor, closed a successful engagement of three weeks at Natatorium Park 5. It is announced by David L. Huntington, president of the Washington Water Power Co., who guaranteed the season that the orchestra will return next Summer. More than 100,000 attended the concerts.

Chauncey Olcott and co. presented Macushla at two performances in the Auditorium 6, 7.

The Lawrence Players will open the season of 1911-12 at the American 13.

The Spokane, now under the management of Samuel B. Cohn, will open its season Sept. 3.
W. S. McCREA.

Harvey, Boise.

JAMES TWOGOOD

Mimon correspondent at Boise City, Idaho, for more than thirty years and who just passed his eighty-fifth birthday.

SEATTLE.

Chauncey Olcott and Gail Kane Seen to Advantage—Pringle Stock Company Pleased.

At the Moore the attraction was Macushla July 30-5, matinees 2 and 5, which drew medium houses. Chauncey Olcott in the leading role won an ovation, which he acknowledged with some apt remarks. Gail Kane was seen to advantage as leading woman.

The Pringle Stock co. at the Seattle appeared in a good presentation of The Two Orphans 30-5, matinees 30, 2 and 5, before houses averaging fair business. Same co. in Rip Van Winkle 6-12.

At the Alhambra Richards and Pringle's Minstrels 30-5 gave a very satisfying entertainment before audiences averaging fair business. The singing was particularly good, and the comedian work kept the audience in a ripple of merriment. Motion pictures 6-12.

Motion pictures 30-5 continue to be presented at the Grand. The Lois will reopen with Arizona 6-12.
BENJAMIN P. MESSERVEY.

WISCONSIN.

PORTAGE.—OPERA HOUSE (A. H. Carpezie): Season opens with A Married Bachelor 25. Bachelor's Honeymoon 26. Barriers Burned Away 31. Girl and Tramp Sept. 1. Servant in the House 6. The Rosary 13. Lion and the Mouse 22. The Aviator 29.—ITEM: J. L. Mahoney has recently purchased the Opera House.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): Mrs. Fiske in Mrs. Bumpstead-Leigh 4 pleased large audience. Forbes Stock co. 5. Miss Nobody from Starland 10. Forbes Stock co. in Girl of the Golden West 11.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Bradley and Heaney): Harry Bulger Sept. 2. Billy Clifford 15. Country Boy 18. Traveling Salesman 19. The Barrier 20. Alias Jimmy Valentine 29.——ITEMS: Bradley and Heaney bought the Capitol Avenue Theatre building July 1, and will endeavor to run the theatre on the same high standard of excellence that made it so popular under the able management of Edward F. Stahle.—Mr. Stahle is now residing in La Jolla, Cal.

CANADA.

MONTREAL.

The Orpheum Players Finish a Successful Season of Stock Offerings.

For the final week of their stay July 31-5, the Orpheum Players offered The Man on the Box, in which Charles Mackay, Lillian Kemble, Thomas MacLarnie, Beatrice Nicholls, Rita Davis, and Ada Boshell all did good work. The past season was an unqualified success, and Stage Director Melden is to be congratulated for the uniformly high standard of performance.

The regular vaudeville season at the Orpheum opened 7.
W. A. TREMAYNE.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Honeymoon Trail July 13-15; fair co. Man of Mystery 17-19. The Mysterious Willard 24-26. In Wyoming 31-2. Paul Gilmore in The Mummy and the Humming Bird 7-9. Flower of the Ranch 10-12.——ORPHEUM (W. B. Sherman): Lewis and Lake's Musical Comedy co. 17-29 in King of Patagonia pleased capacity. The Census Taker 31-5 to S. R. O. The Matchmaker 7-12.

COBOURG, ONT.—ITEM: The seventh annual Horse Show 15-18; promises to surpass all previous years.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

ACTRESS WANTED for dramatic act; long engagement. State age and lowest salary. Western, care Dramatic Mirror.

AT LIBERTY—Experienced agent, manager or treasurer. Young, energetic, good appearance and address. Best of references. Responsible managers only. Richard Broughton, Hotel Normandie, New York city.

EVENING Gowns, street and ankle length dresses, slightly used. I have a large stock and cater to theatrical trade. Mrs. A. Isner, 451 Sixth Avenue, New York.

FOR FIRST-CLASS stock, scenic artist and assistant at liberty for winter season; good references, attention to all mail. Scenic, care Dramatic Mirror.

FOR SALE.—Moving picture theatre, Waukesha, Wis.: $600; $300 down; $20 rent; 10,000 population; factory town; or will rent complete, $50. Imp., Biograph, Selig and all makes film, $5 per reel; Passion Play, 1 set $75, 1 set $100; new Model B gas outfits, $20; $15 plush opera chairs, $2; used Edison, Powers, Cable machines, $60; new, $100; song sets, $1; light reducers, $15. For Rent—Film, $1 reel weekly. Will buy films; want to buy Johnson-Jeffries Fight, Tale of Two Cities, Uncle Tom's Cabin. H. Davis, Watertown, Wis.

FOR SALE or to lease on royalty several new vaudeville acts, novelties. Address Hal Merdaunt, 1553 Broadway, New York, care White Rats.

IF YOU WANT your legal business promptly attended to, James Foster Milliken (Colonel Milliken), of 1493 Broadway, New York city, can do it. ALL COURTS.

IF YOU want the best Italian dinner in New York for 50 cents, with wine, go to the beautiful garden, 210 West 24th.

INFORMATION regarding Wellington Playter, or of his present whereabouts, is wanted by his mother, Mrs. Playter, The Ingleside, Tacoma, Wash.

PLAYS typewritten in two colors (business in red, rest in black), assuring artistic appearance and convenience in use. Ordinary rates charged. Telephone 3806 Bryant. M. Messinger, 19-21 W. 44th St.

POSITION wanted as maid and experienced hairdresser with leading actress. Address May Ketcham, Loch Sheldrake, Sullivan Co., N. Y.

STAGE Director—Shotch Bureau. Professional Coach all branches. Acts written around special talent; rehearsal studio; opening engagements. Singers and clever people always in demand. Bullett, Exchange Building, 145 W. 45th.

TWIN BOYS want position with magician; resemblance very great. Frank or William Carey, care Mirror.

WANT man or woman with necessary capital to finance production of new political comedy. Looks like winner. Nine principals. Three acts, one exterior, one interior. Will give half interest to right party. Agents, fakirs, etc., et al. please don't write. Correspondence strictly confidential. Eugene Preston, Scranton, Pa.

WANTED to lease or manage a theatre in town not less than 30,000; state figures. Address Lease, care Mirror.

WANTED—Young ladies who can sing and dance, capable of playing parts. One singing and dancing comedienne. Mail full particulars, lowest salary, photos. Hal Mordaunt, White Rats, 1553 Broadway, New York.

WANT MAN with good voice and physique for romantic parts; also man for comedy. "Reliable." Mirror.

LETTER LIST.

WOMEN.

Asquith, Mary.
Bruce, Geraldine, Pauline Bradshaw, Annie Mack Berlein, Adelaide Byrd, Nell Burgess, Mable Bardine, Nora Bradley, Teddy Buckley, Ivie Benton.
Coriant, Helen, Jane Carles, Daisy Coburn, Dorothy Cleveland, Eleanor Carey, Gertrude Clarke.
Deere, Louie, Vinnie Danvers, Katharine Dooling, Louise De Varney, Jane Dellis, Agnes Daniels, Gladys Dumas, Marie Detrace.
Edwards, Paula, E. M. Edwards, Kerroll Frances Everest, H. Evans.
Foy, Josephine, Adaline Fildes, Carolyn Friend.
Gillette, E., Meta Green, Bonnie Gaylord.
Hutchins, Marion, Helen Holden, Shelley Hull, E. Hayward, Gretchen Hartman, Jennie Harding.
James, Eileen, Brun Johnson.
Knott, Roselle, Geo. F. Kerr, Helen Keers, Rose King, Vincetta Kendall, Susie Kirwin, Bertha Kalirovia.
Lisgard, Catharine, Jeffrey Lewis, Francis Lewellyn, Phyllis La Fond, Irma Lehman, Mrs. Robert Long, Janet Lynne.
Melmen, Montacque, F. O. Miller, Katherine C. Murphy, Bella Muller, Mrs. Violet Mansfield, Vera McCall, Veda McRvers, Mrs. Violet MacDonald, Maye McKay, Lizzie McNeill.
Newman, Amy, Jeanette Nelson, Miss Niven, Lillian Nordica.
Oberle, Lulu.
Pitt, Isabel L., Thais Prescott.
Radcliffe, Burnette, Marguerite Randolph, Marion Raymond, Lillian Rhodes, Mae Ruppert, Gertrude Robinson, May A. Rupert.
Shriner, Fern, Lelia Shaw, Lillian Shattuck, Helen Singer, Mina Saltorie, Rose Stahl, Claudia Scott, Minnie Stanley.
Troutman, Ivy, Rosemary Theiy, Julia E. Trevor.
Varesi, Gilda, Mabel Van Buren.
Woods, Frankes, Grace Wilson, Marion Welsh, Millie Wood.

MEN.

Adams, Robert, Wm. Atkinson, D. Armstrong, Edwin Arden.
Buhler, Rich., Earle Burgess, Harry A. Burkhardt, Wm. L. Burk, Phil Barrison, J. F. Burke, H. J. Benton, Robt. I. Bond, Lawrence Brooke.
Cole, E. F., Carleton L. Colby, Leo Cooper, Jos. Creaghan, R. G. W. Collins, O. C. Collins, Harold Claremont.
Dever, Emmet, Rex De Roselli, Hector Dion, Byron Darley.
Ely, Wm., Elwyn Eaton.
Lorin J. Howard, Walter Hackett, Geo. Herman, Shipley Hall.
Jones, Paul A., Alex. Johnson, Orrin Johnson, L. A. Johnson.
Kingdon, Chas., Robt. Kelly.
Leaning, S. T., Chas. Lisson, Corwin Lushmoor, James Lynch, Wright Lorimer.
Moore, Harry S., J. T. Murray, Joseph Merrick, Jas. McCarthy, Bob McLaughlin, Lawrence McGill, Mr. McNesbitt, John V. McStea.
Plavelle, Ed., Richard Freeman.
Groomey, Ernest, Robt. Gifford, L. S. Guire, Edward Genning.
Howard, Samuels, Chas. Hillman, C. H. Harder, C. Haydock, Geo. Hare, Gerald Henstone, O'Brien, Eugene, Bobby O'Neill.
Poetzer, Henry H., Max Plohn, Harry Porter.
Reynolds, Fred G., E. J. Raymond, Jos. Robinson, Ward Rennsaller, Wm. Reedkin, Claude Reader, Edwin M. Royle.
Schrader, Fred, Eugene Sperer, J. E. Scoaghan, Hassard Short, Will K. Sparks, R. C. Stattion.
Trenton, Pell, Doc Travers, Ed. Temple, Thos. Thorpe.
Wizley, Chas. W., James H. Waltham.

Died

BERNSTEIN.—Jefferson D. Bernstein, in Baltimore, Md., Aug. 5, aged 45 years.

COLE.—Robert Cole, in Catskill, N. Y., Aug. 2, aged 43 years.

CONNOLLY.—J. W. Connolly, in Fort Madison, Ia., July 25, aged 57 years.

CRONIN.—Billy Cronin, in New York, July 25.

GULICK.—Richard M. Gulick, in Pittsburgh, Pa., Aug. 6, aged 57 years.

HOLLAND.—Timothy Holland, at Fall River, Mass., Aug. 6.

KING.—Charles King, in Brooklyn, N. Y., July 28.

LAUER.—Michael J. Lauer, in Baltimore, July 19, aged 47 years.

LUM.—William H. Lum, father of Charles N. Lum, in Columbus, O., Aug. 9, aged 70 years.

MINAR.—Mina Minar, in San Francisco, Aug. 8.

MOUILLOT.—Frederick Mouillot, in Brighton, Eng., on Aug. 4, aged 47.

SCHNATTER.—Adam Schnatter, in Lyons, N. J., Aug. 6, aged 75 years.

STEIN.—Julius Stein, in Washington, last week, aged 82 years.

WILLIAMS.—Mrs. Annie E. Williams, in Boston, Mass., last week.

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